ELLE
MAY
THE MUSIC ISSUE
DUA LIPA
QUEEN OF THE DANCE FLOOR

LOUIS VUITTON

LOUIS VUITTON

Jacket and gloves, HAIMANA, $3,500. Tights, WOLFORD, $80. *For details, see Shopping Guide.*

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onyx and white mother-of-pearl.

SCARLETT JOHANSSON / GALLERIA BAG
A FILM BY JONATHAN GLAZER

PRADA

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NO METEORITE DIAL THE SAME

The OMEGA Constellation collection has long been inspired by the precise movement of the stars. That stellar theme continues with a new range of models featuring distinctive dials created from meteorite. Thanks to the natural pattern found within this rare space material, every slice is unique, guaranteeing that no two dials will ever appear the same. This 28 mm stainless steel and 18K Sedna™ Gold version has been given a blue colour treatment, further enhancing the design with maximum impact.

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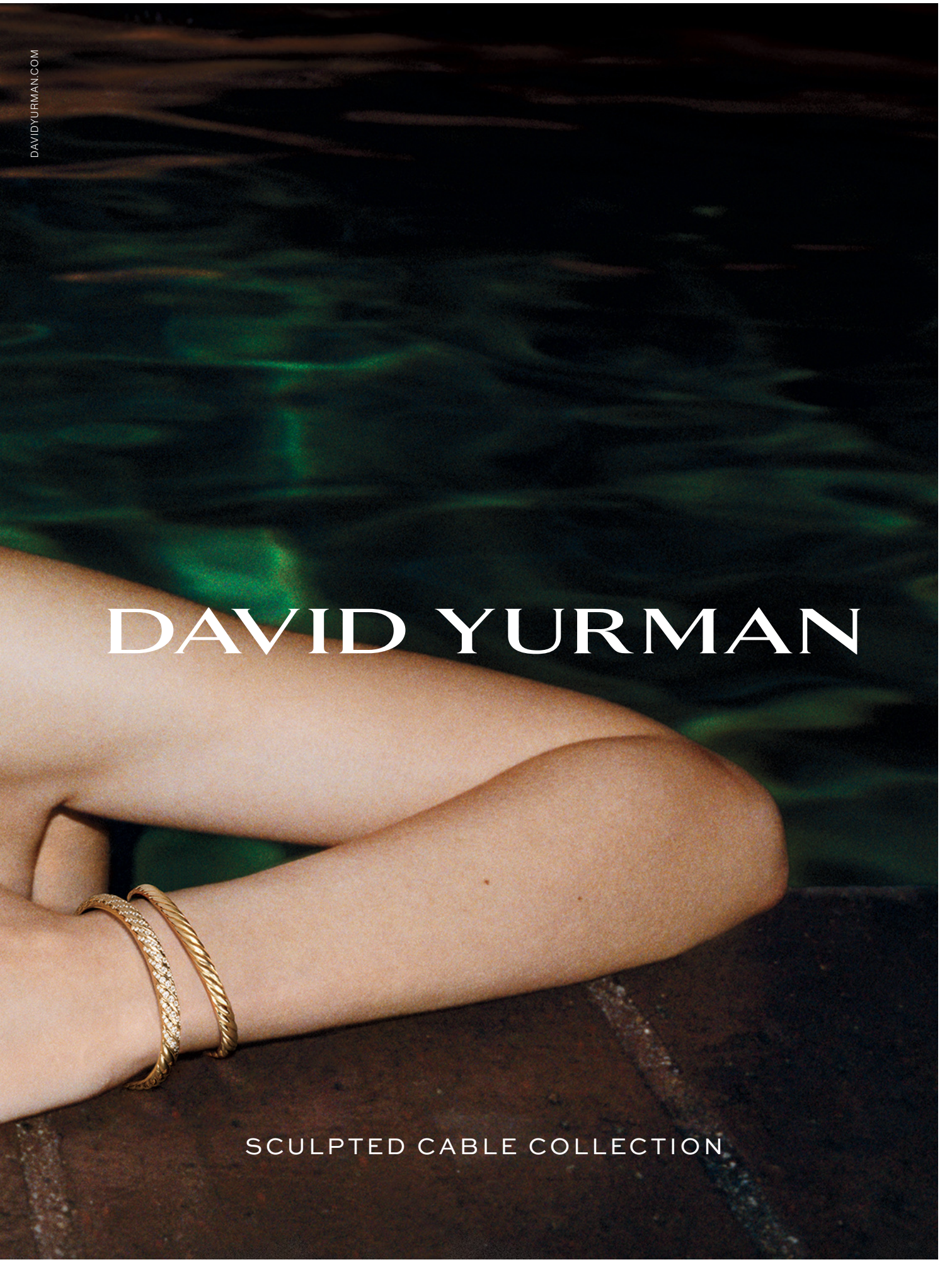
DAVIDYURMAN.COM
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SCULPTED CABLE COLLECTION

Nina's Edit

MIND YOUR MANORS

Whether it's *chintz* or *fine china*, ELLE editor-in-chief Nina Garcia is delighting in *eccentric countryside styling this month.*

1. Everlift Luminizer, DOLCE & GABBANA BEAUTY, $58, dolcegabbana.com.

2. Cardigan, DEMYLEE NEW YORK, $287, demylee.com.

3. Shorts, KULE, $298, kule.com.

4. Vest, DEMYLEE NEW YORK, $205, demylee.com.

5. Ring, FRANCESCA VILLA, modaoperandi.com.

6. Sandals, BOTTEGA VENETA, bottegaveneta.com.

7. Teacup and saucer, WEDGWOOD, $90, wedgwood.com.

8. Socks, FALKE, $27, falke.com.

9. Handbag, DRIES VAN NOTEN, $1,495, driesvannoten.com.

10. PRADA May Issue 2024 Collection.

11. Chair, GUCCI, $4,200, gucci.com.

12. Rouge à Lèvres Voile Lipstick, GUCCI, $47, gucci.com.

13. Trench coat, HEIRLOME, similar styles at heirlome.com.

DEMYLEE CARDIGAN: COURTESY OF SHOPIFY; DRIES VAN NOTEN HANDBAG: COURTESY OF NEIMAN MARCUS; REMAINING IMAGES: COURTESY OF THE DESIGNERS AND BRANDS; FOR DETAILS, SEE SHOPPING GUIDE.

Museum Classic

HIGH NOON, HIGH DESIGN
SWISS MADE SINCE 1881

MOVADO

ART DIR: PAUL MARCIANO PH: MCOOLYA & SAIDA © GUESS?, INC. 2024
GUESS

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GUILLAUME BLONDIAU

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THE COVER LOOKS
Dua Lipa wears a jacket and skirt from Chanel Haute Couture, earrings from Tiffany & Co., gloves from Paula Rowan, and platforms from Roker. Lipa wears a dress and pumps from Marc Jacobs, earrings from Tiffany & Co., and tights from Calzedonia.

For Lipa's makeup look, try All Hours Foundation, Crushliner, and YSL Loveshine Lip Oil Stick. All, YSL Beauty.

Photographed by Dan Beleiu; styled by Patti Wilson; hair by Ali Pirzadeh at Streeters; makeup by Sam Visser for YSL Beauty; manicure by Michelle Humphrey at LMC Worldwide; set design by Jabez Bartlett at Streeters; choreographed by Ryan Chappell; produced by WA Productions.

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MILANO DAL 1919

Editor's Letter

Dress, pumps, MARC JACOBS. Earrings, TIFFANY & CO. Tights, CALZEDONIA, $15.

UP-TEMPO

Radical Optimism is the title of Dua Lipa's new album. And it seems that her current outlook, too, couldn't be sunnier. While our cover star's previous record, *Future Nostalgia*, was a glammed-up affair, the singer tells writer Suzy Exposito, "I don't want to be as polished now." That down-to-earth spirit is also apparent from her lyrics: Her single "Training Season" came about after she told herself, "Okay, I'm going to write down what I want" out of a relationship. (She cheekily says of her previous years of dating: "I was doing research.") Go to ELLE.com to check out Lipa's cover video, where she tests the boundaries of her own radical optimism with a series of hypothetical scenarios dreamed up by the ELLE staff. She also kicks off our new astrology-themed franchise, Starstruck—in which our in-house astrologers, the AstroTwins, help celebrities understand their star charts.

Though Lipa may be omnipresent these days, her success was years in the making. One of the reasons we're so committed to our annual Women in Music issue is that it remains so challenging to break through and navigate the industry as a female artist. But despite these hurdles, women are absolutely dominating pop right now. First, on page 74, we spotlight a trio of emerging artists: Tate McRae, girl in red, and Tyla. Then, on page 106, you'll find a portfolio featuring Normani, Gracie Abrams, Flo Milli, and Coco Jones; go to ELLE's TikTok to see all four performers share their vocal warm-up routines.

In our Front Row section, Gaby Wilson dives into the coordinated world of band fashion, and Tyler McCall looks at how past and present are merging in musicians' "eras." Elsewhere in fashion, photographer Guillaume Blondiau checks in to a chic Parisian hotel setting ideal for showing off Dior's high jewelry collection, while photographer Christian MacDonald and stylist Anastasia Barbieri take us on a Caribbean adventure, complete with the ultimate vacation wardrobe.

Body Botox has never been bigger. As Beauty Editor Katie Berohn reports, the latest trend for the injectable includes procedures meant to elongate your neck and slim your trapezius muscle, among other wonders. And on page 64, Beauty Director Kathleen Hou profiles internet sensation and beauty fairy godmother Charlotte Tilbury.

One of the art world's biggest mainstays, the Venice Biennale, celebrates its 60th iteration this year. On page 60, Rima Suqi looks at how the event has become more vital than ever. Elsewhere in the art world: the latest from Jewel. Her heartfelt lyrics have connected with us since the '90s, and her new project is another act of radical empathy—an immersive experience at the Crystal Bridges Museum of American Art that is an extension of her longtime mental health advocacy. On page 68, Melissa Giannini catches up with the musician, who's always been distrustful of fame—even turning down a stint on MTV's *The Real World* early in her career. "If you don't have a plan, it's very toxic, like handling uranium," she says. "So I made a promise to myself that my number one job was to learn to be happy. I never had a need to be known or applauded. I really had a need to express myself and to connect."

NINA GARCIA, EDITOR-IN-CHIEF

DAN BELEIU; FOR DETAILS, SEE SHOPPING GUIDE.

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THE BAG

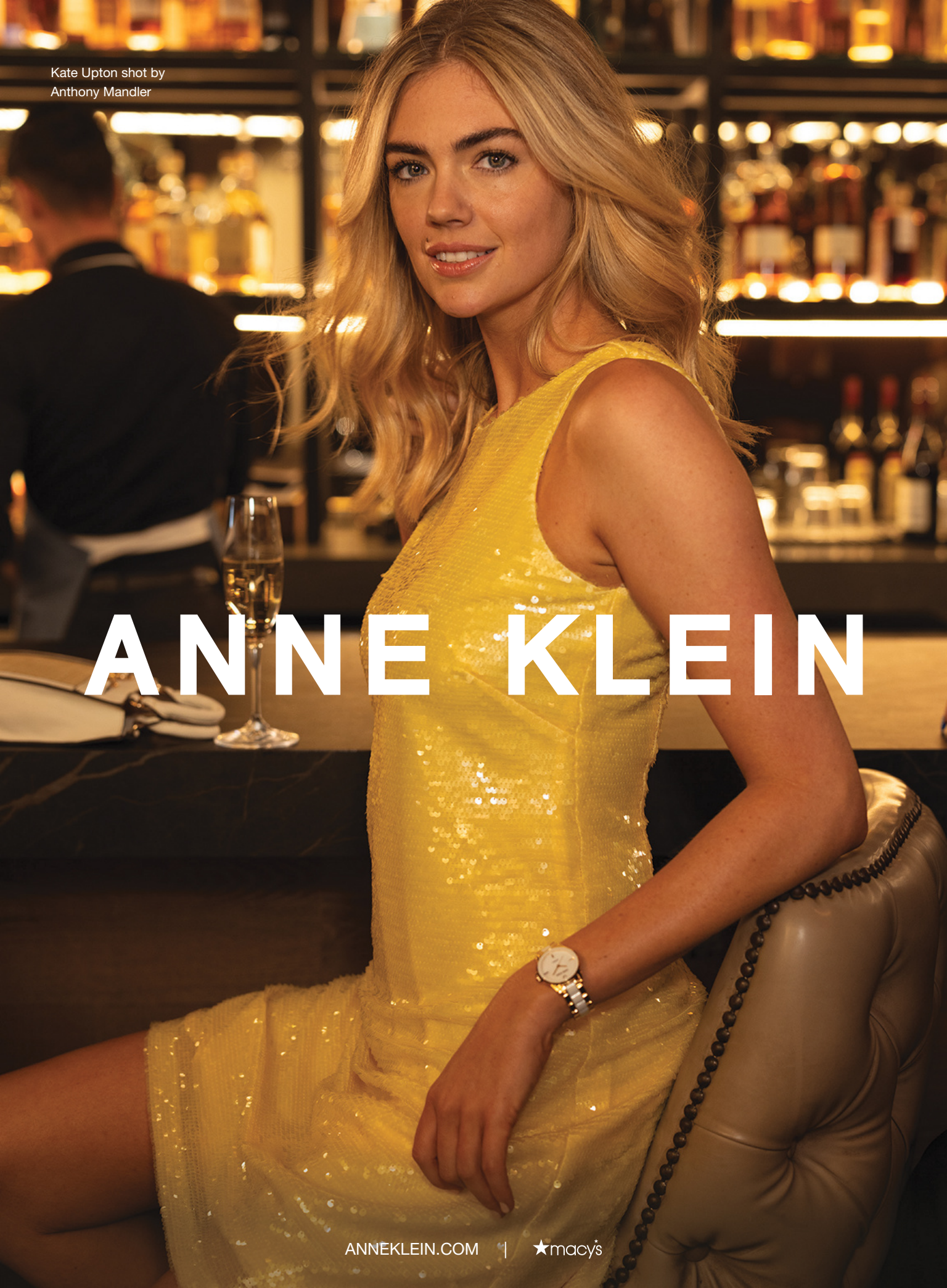
Matthieu Blazy's latest feat of trompe l'oeil at Bottega Veneta (remember his leather "flannel shirt"?) features a bandanna motif ingeniously printed on leather. *Handbag, Bottega Veneta, bottegaveneta.com.*

STUART TYSON/STUDIO D.

THE SHOE

Ferragamo creative director Maximilian Davis looked to the house archives for this cage heel, a take on a 1955 design reimagined with modern 3D printing techniques. *Sandals, Ferragamo, $2,400, ferragamo.com.*

COURTESY OF THE DESIGNER.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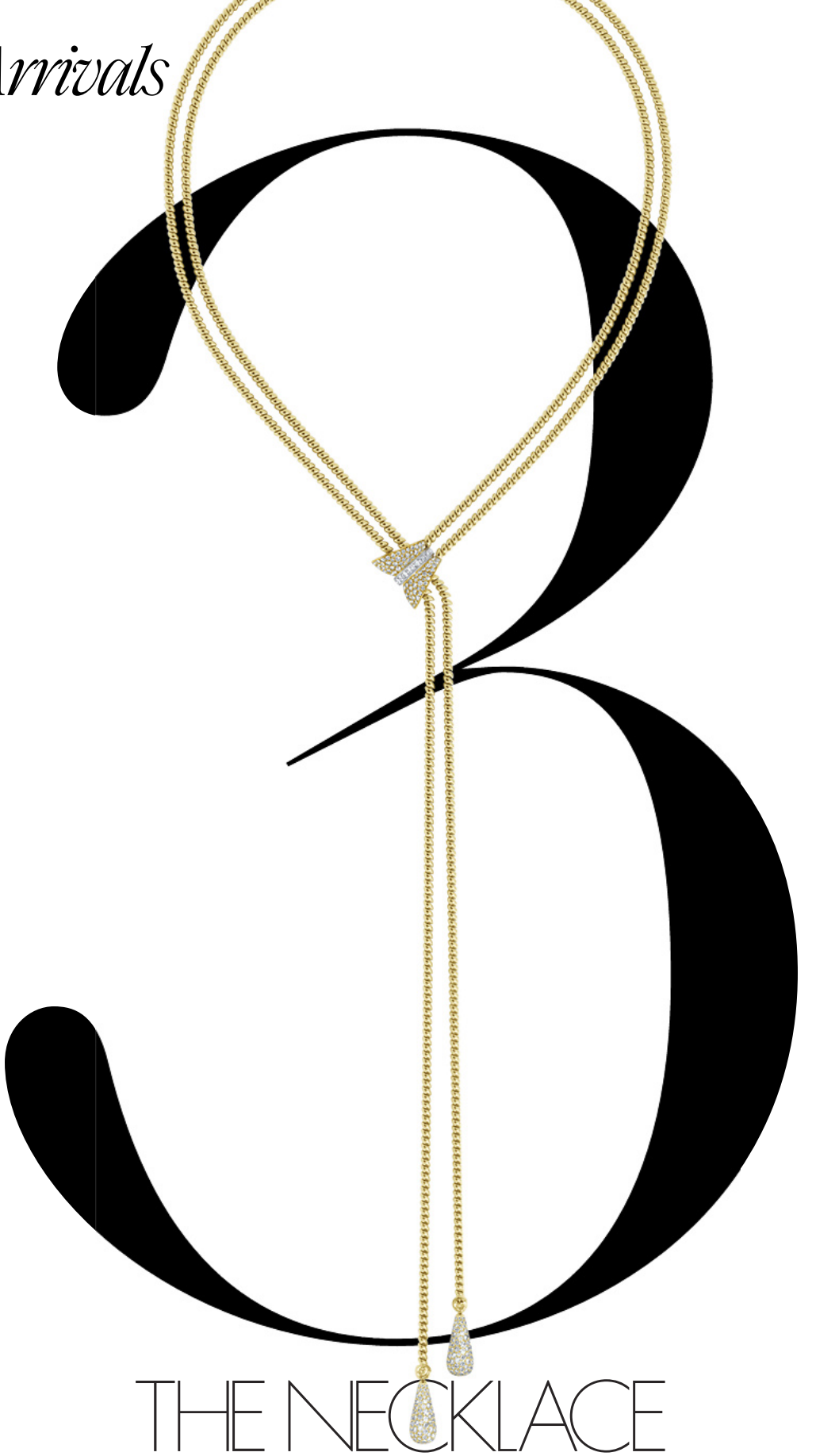

THE NECKLACE

Lasso the western trend with De Beers's elevated version of the lariat, crafted from yellow and white gold and diamonds. *Necklace, De Beers, debeers.com.*

COURTESY OF THE DESIGNER.

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RETURN TO FORM

Strong silhouettes drive spring, *whether it's a classic shirtdress or graphic, playful shapes.*

DEREK LAM IS BACK

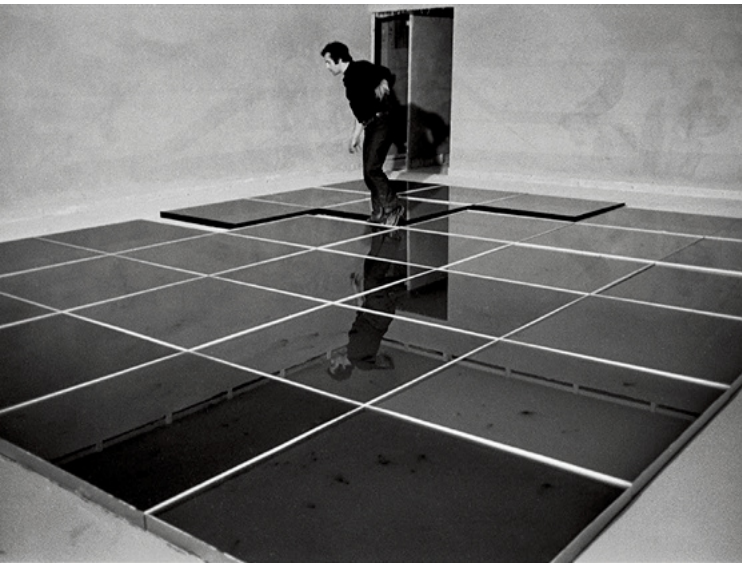
The beloved New York designer Derek Lam has a new project: He is now the creative director of Câllas Milano, a four-year-old Italian brand rooted in luxurious wardrobe staples. His intimate salon-style presentation at New York Fashion Week was a hit, with tailored pieces like double-layered chiffon pants and the wrap shirtdress shown here. Or, as Lam called it, "modern luxury at its finest." *callasmilano.com.*

COURTESY OF THE DESIGNER.

Trending

ART STAR

Fondazione Prada's Milan HQ is playing host to a retrospective on Italian artist Pino Pascali. A member of the Arte Povera movement, Pascali died at only 32, but left behind a robust body of work that has gone on to inspire countless contemporary artists. *Through September 23; fondazioneprada.org.*



NEW YORK GLAMOUR

Paris-based designer Ludovic de Saint Sernin took his body-hugging, queer take on ready-to-wear overseas for his first show in New York, which featured a collaboration with the Robert Mapplethorpe Foundation. BDSM-heavy, laced-up and grommeted leather looks countered sheer skirts and dresses with hand-cut velvet floral appliqués based on Mapplethorpe's photographs, all in his signature muted colorways—a fitting tribute to a New York legend who redefined sexual freedom for an entire generation. *ludovicdesaintsernin.com.*

PATTERN PLAY

Zane Li graduated from FIT in 2023 and introduced his label LII at New York Fashion Week this past season. His assured debut riffed on masculine structure, with doubles of shirts' front panels attached to the originals; sheer, plastic-looking shells; and feathered faux fur and poplin blocked skirts. The streamlined palette of black, white, red, and baby blue showed conviction, drama, and an understanding of the modern wardrobe. *lii-studio.com.*

PASCALI: CLAUDIO ABATE; LUDOVIC DE SAINT SERNIN MODEL: PHOTOGRAPHED BY INDIGITAL; REMAINING IMAGES: COURTESY OF THE DESIGNERS AND ARTIST.

THE CRAFT
All 30 finalists for this year's Loewe Foundation Craft Prize will show their work at Paris's Palais de Tokyo. The talents on display include Congolese artist Patrick Bongoy, whose woven works are made from upcycled tires, and Jeremy Frey, whose basket woven with sweetgrass and brown ash native to his home state of Maine is shown at left. *May 15–June 9; craftprize.loewe.com/en/craftprize2024.*

MIGHTY MORPHIN'
Cartier Libre's new Polymorph collection features playful, transformative pieces that defy the traditional rules of jewelry—like this sunrise-inspired bracelet, featuring a rainbow's worth of colorful gemstones. *Libre bracelet, Cartier, by appointment only at select Cartier boutiques nationwide.*

BLANKET STATEMENT
This year, painter and sculptor Jeffrey Gibson becomes the first Indigenous artist to represent the U.S. with a solo show at the Venice Biennale (for more on Gibson, see "Only in Venice," page 60). To mark the occasion, Sotheby's collaborated with Gibson on a limited-edition collection of 60 colorful cashmere blankets, featuring a message in the artist's own handwriting. *sothebys.com.*

MODERN HEIRLOOMS
Heirlome is a ready-to-wear brand founded by couple Stephanie Suberville and Jeffrey Axford, who work with Mexican artisans for each collection to create slow fashion of the highest caliber. Overlooked traditional crafts and foundational wardrobe pieces like the rebozo are the bread and butter of their brand, which promises to last beyond seasons and generations. *heirlome.com.*

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THEY'RE WITH THE BAND

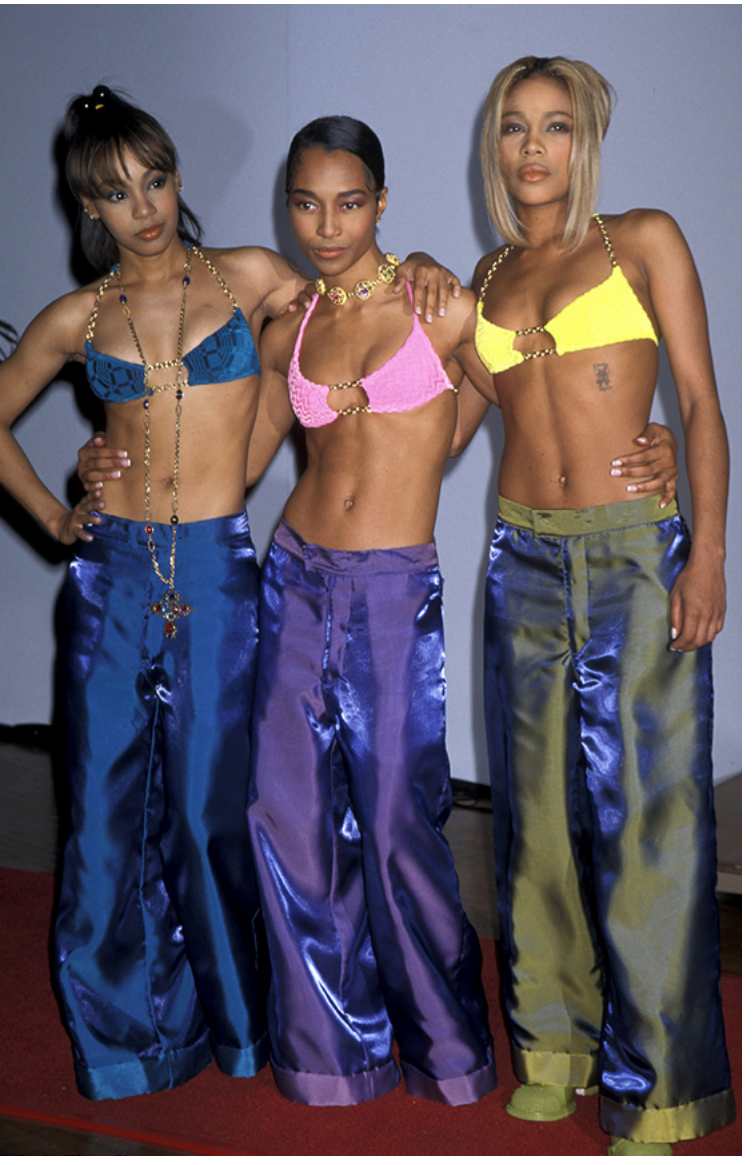
Thanks to groups like Blackpink and boygenius, musicians' synchronized dressing *has reached new heights*. By Gaby Wilson

Boygenius (Phoebe Bridgers, Julien Baker, and Lucy Dacus) in their Thom Browne tour wardrobe.

JINGYU LIN/CONTOUR/GETTY IMAGES.

Front Row

For years, I dedicated an entire section of my closet to silver. Not jewelry, but clothes. Tube tops threaded with tinsel. Tanks weighted down in diamanté. Halters undulating with waves of sequins. They were advertised as "going-out tops"—flimsy things that I suspect would shudder and wilt if held too close to an open flame—but for me (and about a dozen of my closest college girlfriends), they were part of a uniform.



Coordinating looks through the ages, clockwise from left: TLC at the Soul Train Music Awards in 1996, the Supremes, and the Ronettes.

Twice a week, sometimes more, we would get together and sing. Pop, country, R&B, whatever, but with never an instrument in sight. You could call us an a cappella group, and technically speaking, you'd be correct, but in our minds, we swore we were the Spice Girls. Even with a group that size, with more vocalists than seats in a passenger van, we seemed to settle into distinct archetypes. Sporty, Baby, Posh, sure, but also Preppy, Witchy, Sapphic, Mom. While shopping for silver, we gravitated toward pieces that reflected not just the stage lights, but those jagged, peculiar nuances of our personalities.

There's no rule that people who make music together should dress alike, but when they do, one of two philosophies is usually at play. In the age of televised variety shows, exact matching was the dominant approach. The Ronettes in triplet wiggle minis and bouffants. The Beach Boys, a wall of Pendleton plaids and slacks. The Supremes, dazzling in Bob Mackie. These carbon-copy costumes

TLC: JIM SMEAL/GETTY IMAGES; THE RONETTES: MICHAEL OCHS ARCHIVE/GETTY IMAGES; THE SUPREMES: JAMES KRIEGSMANN/GETTY IMAGES.

POMELLATO.COM

POM POM DOT COLLECTION

Pomellato

MILANO 1967

signaled belonging, professionalism, and comforting stability in an uncertain world. But as the 1960s counterculture cast the singer-songwriter as a paragon of authenticity, dressing in tandem seemed to develop the opposite reputation, as though it were evidence of conformity or some unseen commercializing hand. Most newer bands rejected the practice entirely, while others sought ways to coordinate without sacrificing individuality.

Many of today's bands (and even my silly school group) find their earliest visual origins here, in the long, surviving ripples of that reaction. It's the spirit of the looks Rebecca Grice pulls for Haim, from slinky Louis Vuitton column gowns to Prada pastel separates. And those custom Mugler pieces that Casey Cadwallader and Park Min Hee pulled for Blackpink's historic turn as Coachella headliners, all sculpted and sparkling bubblegum pink. The rule: All ensembles must be connected by a common element—a shared palette, a texture, a reference—but glimmers of distinctiveness must shine through. In musical terms, it's the difference between singing in unison and striking that perfect harmony.

Last summer, boygenius, the supergroup project from Julien Baker, Phoebe Bridgers, and Lucy Dacus, took this history full circle. Their tour wardrobe, outfitted by Thom Browne, revolved around a collection of gray tailoring: vests and skirts and collared shirts, paired with chunky loafers and slim ties. "Wearing my clothing requires pure individuality," says Browne about the collaboration. "A confidence of being together as a group and on your own." With boygenius, his pieces evoke the Beatles' early days of indistinguishable mop-tops and collarless Pierre Cardin suits, but give each musician plenty of room to play around with silhouettes. Never identical, not even across tour stops. "It was the perfect pairing," the designer adds.

Stylist Lindsey Hartman, who also works with the band Paramore, extended this ethos further, infusing bits of purposeful rebelliousness into boygenius's editorials and certain special performances, taking aim at established tropes like *Brokeback Mountain* and the Holy Trinity while still balancing group cohesion. "I think the key is establishing a little signature for each member and trying to bring that to the table each time," she explains, "whether it's a vest on Julien, gloves on Lucy, or a black bow on Phoebe."

"Wearing my clothing requires pure individuality. A confidence of being together as a group and on your own."
—THOM BROWNE

It's reminiscent of the way Tina Knowles, Beyoncé's mother and earliest stylist, talks about dressing Destiny's Child. Initially, because Knowles struggled to source designer clothes for the girls' appearances, she would create them herself, developing the group's overall style and what are now some of their most iconic looks on a shoestring budget. A fan of Motown girl groups, she looked to the Supremes as a blueprint—but as she said in a 2017 interview, she "always tried to look at what each girl liked about her body." Knowles's designs were not only inventive but prescient, inspiring future groups and runway collections alike.

In 1974, when the girl group–turned–funk trio Labelle (who first popularized "Lady Marmalade") played a historic show at the Metropolitan Opera, the event poster read: "WEAR SOMETHING SILVER." Last summer, Beyoncé made a similar appeal for her Renaissance World Tour. Ahead of her birthday, she asked fans to celebrate with her "wearing [their] most fabulous silver fashions." The goal was to turn each stadium into "a shimmering human disco ball" for every night of Virgo season. The next level of coordination: performer and audience. My mind turned to the bag of going-out tops gathering dust under my bed.

From top: NewJeans and Haim.

NEWJEANS: COURTESY OF GEFFEN RECORDS; HAIM: NICKY J. SIMS/GETTY IMAGES.

#SwarovskiHyperbola swarovski.com

Irina Shayk by Steven Meisel

SWAROVSKI

GREATEST HITS

Musicians are revisiting their fashion "eras"—and with them, their pasts. By Tyler McCall

There was a time, not so long ago, when the term "era" brought to mind strictly academic concepts: a scale to measure the Earth's geological time; a system for classifying sweeping events of human history; a theoretical timeline of our known universe.

These days, though, "era" brings to mind different phases in the careers of our most beloved pop stars, distinct album cycles marked by a change in fashion—and for these artists, there's money to be made in revisiting their sartorial pasts. Madonna recently embarked on her greatest-hits Celebration Tour, and Jennifer Lopez subtly nodded to her own past phases leading up to her epic musical film *This Is Me...Now: A Love Story*. Missy Elliott recently re-created some of her iconic music video looks on Instagram, to the delight of '90s kids everywhere. "People cling to nostalgia," says Ilana Kaplan, a freelance culture writer and editor. "It creates buzz all over again."

If this trend has a progenitor, it's Taylor Swift: The musician's career-spanning Eras Tour is reportedly the highest-grossing tour of all time. "Branding it as the Eras Tour and doing a greatest-hits run pulled in so many people, because you go to a show and it's so clear how many fans came from the country years, and how some didn't become Swifties until *Reputation*," says Elana Fishman, Page Six style editor and bona fide Swiftie. And Swift didn't just revisit those eras musically; she also paid homage to the aesthetics of each album cycle, whether through a *Reputation*-era snake slithering across a Roberto Cavalli catsuit or a sequined matching set that called back to her *1989* persona.

Of course, Swift didn't invent the idea of tying fashion to different album cycles—that would be Madge, the Queen of Pop herself. Madonna committed to changing everything—from hairstyle to makeup to wardrobe—for each new record cycle, as if creating characters, in a way that few have achieved before or since. "Other artists have also had eras, but they may have had the same hair color throughout all of them. It doesn't really count," says creative director and stylist Shannon Stokes, who's worked with Beyoncé, Rihanna, and SZA. "To me, those are great, and those can still be considered eras, but as a true textbook, you always have to go to Madonna."

For Stokes, creating and revisiting these visually disparate eras isn't just useful in distinguishing album cycles, it also creates a fuller picture of the artists themselves. Fans feel more connected to a multifaceted musician. "When you're doing everything properly, people get to see who you are in all different [areas] of your life: your sexual sides, your fun sides, your vulnerable sides, your introspective sides," he explains. "It creates a stronger bond, because that fan base feels like they know you more, seeing all sides of your personality."

It's notable that there are very few male artists playing with visual identity in quite the same way. While there are some, like Harry Styles or Lil Nas X, dabbling in tying fashion to album cycles, Paul McCartney isn't exactly hauling out a Sgt. Pepper jacket on his tours. Maybe female stars feel more pressure to constantly reinvent themselves. Or maybe they're embarking on a high-stakes version of what we all do when embarking on a makeover. Whether it's a post-breakup closet cleanse or a big-ticket luxury purchase to celebrate a milestone, our clothes reflect who we are at different moments in time—and revisiting those pieces can be liberating, not to mention a fun way of remembering our former selves.

"We, as regular people, have had eras too," Stokes says. "It's an evolution, but you still can differentiate the time periods when you were living a certain way and therefore dressing a certain way and doing certain things." While she may not

MADONNA (TOP): DAVE HOGAN/GETTY IMAGES; MADONNA (BOTTOM): KEVIN MAZUR/WIREIMAGE/GETTY IMAGES.

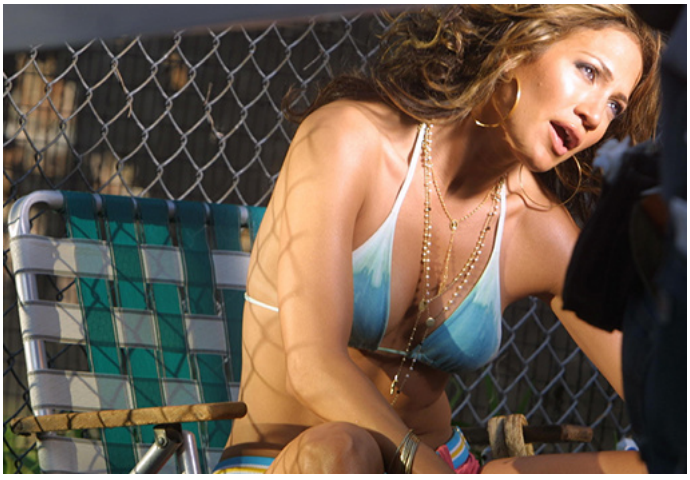
From top: Madonna's love of OTT headdresses extends from 1990 (in a Wembley Stadium performance) to the present day (her Celebration Tour in 2023).

From top: Taylor Swift on her Reputation Tour in 2018; re-creating the vibe for the *Reputation* set on the Eras Tour.

have invented the wheel, Swift has discovered how to put her own spin on it, keeping fans engaged in the process. She's taught followers to hunt for clues about upcoming album cycles in her clothes, fueling speculation that *Reputation (Taylor's Version)* would be her next re-release with a pair of Jimmy Choo x Jean Paul Gaultier boots—or announcing her latest album, *The Tortured Poets Department*, with a white Schiaparelli gown at the Grammys.

"A few months before the album rollout really starts, she'll solidify what her aesthetic is going to be for that era," Fishman says. "It keeps people hooked, because they're decoding these clues and zooming in on Getty Images of her paparazzi walks and saying, 'Is that a snake on her ring, or is it just a vine twisting?' It becomes a real game."

And while reinvention may still be all the rage among younger artists, one thing is for sure: There's no longer a reason to fear history repeating itself.



Above: Jennifer Lopez in 2002 on the set of her music video "I'm Gonna Be Alright."

From top: Beyoncé performs at the Billboard Music Awards in 2011 and on the Renaissance World Tour 2023.

SWIFT (TOP) AND BEYONCÉ (2): KEVIN MAZUR/WIREIMAGE/GETTY IMAGES; LOPEZ: JOHN BARRETT/ZUMA PRESS/ALAMY; SWIFT (BOTTOM): TAYLOR HILL/GETTY IMAGES.

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WHEREVER, WHENEVER, HOWEVER.

IN YOUR ELEMENT.

RISE & SHINE

Van Cleef & Arpels's Poetic Complications collection is the ultimate pick-me-up.

Photographed by GUILLAUME BLONDIAU.

Lady Arpels Jour Nuit watch, VAN CLEEF & ARPELS, 877-VAN-CLEEF.

Just as a couture gown is more than simply a dress, the watches in the Van Cleef & Arpels Poetic Complications collection are about more than just telling time. In the brand's romantic interpretation, technical timekeeping elements are secondary to the drama that unfolds on the dial. Signature motifs include starry skies, the sun and moon, summer flowers, and, on some styles, a touch of magic in the form of a sprightly fairy to cast a spell over the scene. The real-life magic, however, happens at Van Cleef & Arpels's Geneva-based atelier, where savvy craftspeople apply their skills to the precision finishes that bring the narratives to life.

The "complication" in the Lady Arpels Jour Nuit and Lady Jour Nuit styles is a day/night function that unfolds in real time. On more prosaic watches, the day/night indicator often consists of a tiny needle pointing to either a nearly imperceptible *D* or *N*. Van Cleef & Arpels uses the entire dial to tell the story. An aventurine disc represents the sky, which rotates gradually once every 24 hours, like the earth. As it does, a diamond-studded moon at one end and a golden sun at the other gradually appear and disappear under a cap of mother-of-pearl on the lower dial. You can catch glimpses of both at 6 a.m. and 6 p.m.

The moon is surrounded by white gold stars with diamond accents, and the sun is a golden orb: On the large (38mm) Lady Arpels Jour Nuit, it's set with brilliant yellow sapphires, and on the 33mm Lady Jour Nuit, it appears as a ball of yellow gold with a guilloché effect. The mother-of-pearl cap on the large model is engraved in a horizon pattern; on the smaller piece, it's given an ombré blue tint over an engraved geometric motif.

Given the fragility of mother-of-pearl, a silvery layer found inside some seashells, putting the finish on these caps is harder than it looks—as is setting gems into the aventurine, for that matter—but creating drama is never easy. "We do not seek technical breakthroughs for the sake of it," says Van Cleef & Arpels Timepieces Director Pascal Narbeburu. "It is sublimated to the story."

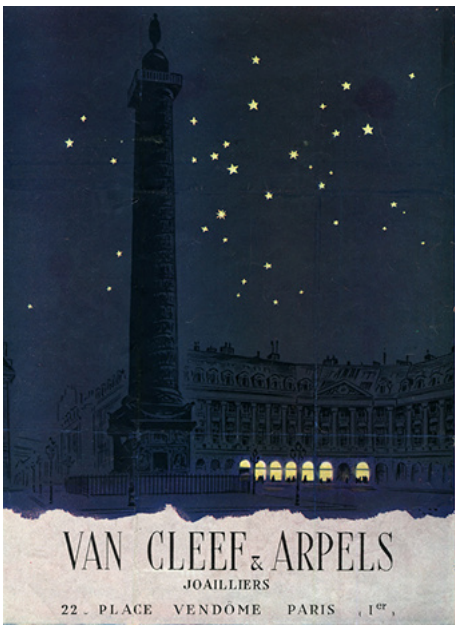
"We do not seek technical breakthroughs for the sake of it. It is sublimated to the story."

—PASCAL NARBEBURU

That philosophy also applies to the gem setting, a métier that is often treated as an afterthought, with diamonds lined up on the bezel like the obligatory icing on a cake. On these Van Cleef & Arpels timepieces, they serve the narrative. Diamonds illuminate the white gold stars in the sky, each with a single large gem or a series of smaller ones. To make the moon glow, they are custom cut and tightly arranged to perfectly fill the circular space. And while setting diamonds along the edge or lugs on a ladies' watch is routine, few brands take the trouble to set the case side, another tricky endeavor involving fine-tolerance cutting and expert placement. All in the service of poetry.

While it may have the one-of-a-kind aura of a couture dress, this watch remains subtle enough to qualify as quiet luxury, appropriate anywhere. Though it is perhaps best worn while in repose, like the fairy etched into the case-back crystal, who reclines with her back to us, gazing at the moon.

—CAROL BESLER



Above: Lady Jour Nuit watch, VAN CLEEF & ARPELS, vancleefarpels.com. Right: A 1944 Van Cleef & Arpels advertisement depicting the Place Vendôme under a starry sky.

SET DESIGN BY PIERRE VAILLANT AT KAPTIVE; PRODUCED BY CONCRETE REP.

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My way
ELLE
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FIT TO PRINT

From *stripes* to *florals*, patterns are getting *in the mix* this season. Here are our favorite ways to double down and layer up, from head to toe.

T-shirt, $98, long-sleeve T-shirt, $110, shirt, $168, boxer shorts, $78, POLO RALPH LAUREN, ralphlauren.com.

COURTESY OF THE DESIGNER.

Shop

Line *Items*

The *classic PJ print* is far from a snooze when styled for day with *sophisticated jewelry* and a *structured bag*.

1. Handbag, MIU MIU, $2,850, miumiu.com.

2. Flats, LOEFFLER RANDALL, $250, loefflerrandall.com.

3. Shirt, DES_PHEMMES, $590, modaoperandi.com.

4. Earrings, MOVADO, $195, movado.com.

5. ALBERTA FERRETTI spring 2024.

6. Watch, SHINOLA, $900, shinola.com.

7. That's My Line! Eyeliner, DOLCE & GABBANA BEAUTY, $29, dolcegabbana.com.

8. Shorts, REMAIN, $120, remainbirgerchristensen.com.

9. Trousers, YAITTE, $315, yaitte.com.

10. Ring, CARTIER, $2,170, cartier.com.

11. Shirt, SÉBLINE, $380, net-a-porter.com.

12. Trousers, MARNI, $795, marni.com.

ALBERTA FERRETTI MODEL: ESTROP/GETTY IMAGES; REMAINING IMAGES: COURTESY OF THE DESIGNERS AND BRANDS.

Skechers
THE UNO
AVAILABLE FOR MEN & WOMEN
skechers.com

Shop

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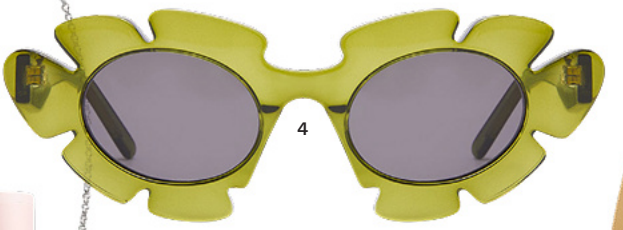

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Fleur *Essence*

No wallflowers here! Blooms are *going bold*. And like any good arrangement, it's all about *variety*.

1. *Louis Vuitton: A Perfume Atlas*, LOUIS VUITTON, $160, louisvuitton.com.

2. Necklace, JOHN HARDY, $695, johnhardy.com.

3. Her Eau de Parfum Petals Limited Edition, BURBERRY, $168, us.burberry.com.

4. Sunglasses, LOEWE, $380, loewe.com.

5. Tote, FERRAGAMO, $1,550, ferragamo.com.

6. Dress, LA DOUBLEJ, $890, ladoublej.com.

7. Dress, LOVAAN, $395, lovaanstudios.com.

8. Top, DES_PHEMMES, $375, modaoperandi.com.

9. Skirt, GUESS, $89, guess.com.

10. Mules, PRADA, $1,120, prada.com.

11. Dress, OSCAR DE LA RENTA, $3,290, oscardelarenta.com.

12. Ring, PANDORA, $125, pandora.net.

13. DEL CORE spring 2024.

DEL CORE MODEL: LAUNCHMETRICS/SPOTLIGHT; REMAINING IMAGES: COURTESY OF THE DESIGNERS AND BRANDS.

MAY 2024

ELLEextra

COURTSIDE CHIC: SKECHERS® COURT & CLASSICS

Undeniably cool and oh-so-comfortable, that's Skechers Court & Classics. Mellow-hued suede overlays complement the neutral base on this sleek silhouette. The signature Skechers Air-Cooled Memory Foam® insoles mean all-day comfort, but the easy-to-wear, easy-on-the-eyes look is what makes these the ultimate everyday staple.

SKECHERS.COM

REFINED CLASSICS FOR THE MODERN MAN

From office hours to happy hour, this collection of bracelets, necklaces, and more has the perfect piece for every occasion. Level up his look with Esquire Men's Jewelry, only at Macy's.

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Left: Jeffrey Gibson. Above: *House of Spirits*, Gibson's 2023 installation at the London festival Queer Nature.

ONLY IN VENICE

As the Venice Biennale marks its 60th edition, *the city's art scene has never been more vibrant.* By Rima Suqi

Jeffrey Gibson was returning to his studio last summer after visiting a metal sculpture foundry in upstate New York with a carful of his studio employees. When a call went to voicemail as he drove, the caller followed up with a text to his studio manager, also in the car. "Pull over," he told Gibson. "You need to take this call." The much-lauded artist, who is of Cherokee descent and a member of the Mississippi Band of Choctaw Indians, picked up to find out that he'd made history: He'd be the first Indigenous artist to have a solo show at the Venice Biennale's U.S. Pavilion. In doing so, he becomes a member of a rarefied group of solo exhibitors that includes Jasper Johns and Mark Bradford.

Gibson's work combines American, Indigenous, and queer histories with influences from fashion and pop culture, often incorporating words, phrases, or lyrics. His exhibition at the Biennale is titled *the space in which to place me* (referencing Oglala Lakota poet Layli Long Soldier's poem "Ȟe Sápa") and features 32 works, including sculptures, a video installation, and paintings. "We are doing a total transformation of the building and a sculptural installation in the forecourt," explains Abigail Winograd, commissioner and a curator of this year's U.S. Pavilion. "It's going to look like all the things you know about Jeffrey Gibson—pattern, color, text, and performance, and works in a

GIBSON: MENELIK PURYEAR/SOTHEBY'S; *HOUSE OF SPIRITS*: CHRISTOPHER PLEDGER/EYEVINE/REDUX; ANISH KAPOOR ART FOUNDATION: DAVID LEVENE/EYEVINE/REDUX; CORDERIE: GIULIO SQUILLACCIOTTI/COURTESY OF LA BIENNALE DI VENEZIA.

"It turns the city into a living organism instead of just a wax museum, bringing artists like myself, who are willing to participate. It's the thing that brings this city to life."

—DANIEL SPIVAKOV

variety of media—and is going to hopefully turn this building into a machine for transformation."

Often called the "Art World Olympics," the Biennale, founded in 1895, is now in its 60th edition, which will run for seven months, with exhibitions and shows large and small happening throughout the city. There is one Central Pavilion with the main exhibit, which this year will be curated by Adriano Pedrosa, artistic director of Museu de Arte de São Paulo Assis Chateaubriand in Brazil and the first Latin American to fill the role. Altogether, 88 countries will be represented. It's an epic undertaking—because there are no cars allowed on the islands of Venice, all art must be brought in via boat in crates that will fit under the area's many bridges.

The Biennale's opening week typically draws over 20,000 collectors, art-world heavyweights, and others who want in on the action, all converging on islands whose normal year-round population hovers around 50,000. It is estimated that more than 800,000 people will experience the Biennale over the entire course of its run this year. The last art Biennale, in 2022, saw fashion brands including Bottega Veneta, Dior (who tapped Jeffrey Gibson to customize a bag last year), Louis Vuitton, and Valentino hosting events that drew the likes of Julianne Moore, Catherine Deneuve, and Maya Hawke.

Despite significant issues with overcrowding due to tourism, the City of Canals remains alluring to the creative set. "Everyone wants to come here, for the Biennale but also for Venice," says Karole Vail, director of the Peggy Guggenheim Collection in Venice and the Solomon R. Guggenheim Foundation director for Italy. Vail's grandmother, Peggy Guggenheim, displayed her art collection, which included surrealist, futurist, and cubist pieces, in the Greek Pavilion during the 1948 Biennale. Soon thereafter, she acquired an 18th-century palazzo and filled it with her collection; by 1951, she began opening her palazzo to the public. Today, it's considered a must-visit destination.

The Anish Kapoor Art Foundation in Venice.

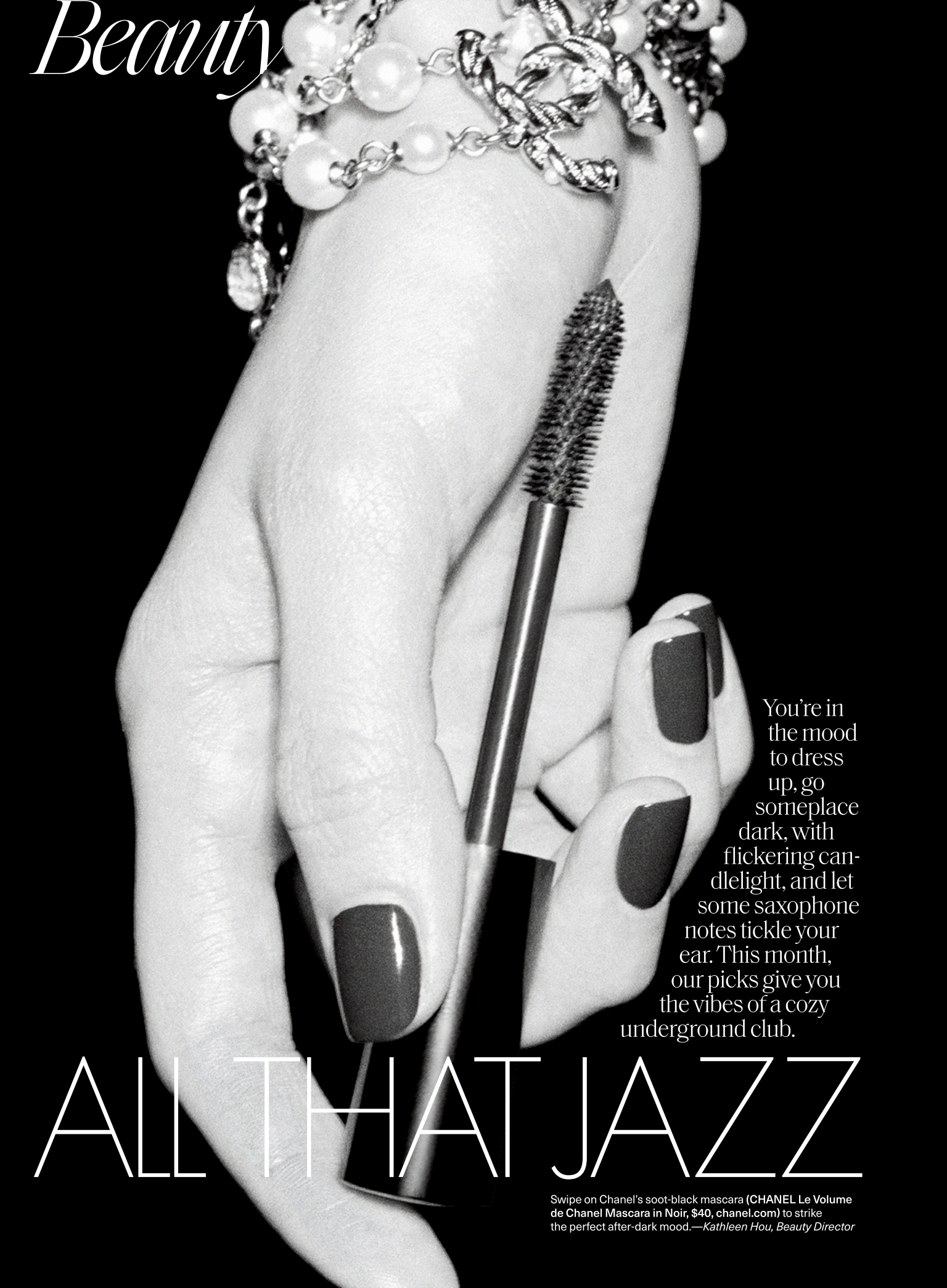
Others have followed suit, turning Venice into a bona fide modern art world mecca. Kering founder François Pinault chose Venice as the only city outside of France to publicly display selections from his personal collection of contemporary art. Fondazione Prada's sole outpost outside of Milan is an 18th-century palazzo on the Grand Canal. And Anish Kapoor, who represented Great Britain in the 44th Biennale in 1990, now splits his time between London and Venice; he has an apartment, studio, and foundation here.

Artist Daniel Spivakov moved his studio to Venice last year. A native of Ukraine, he was part of a 2023 group show at the Pinault Collection's Palazzo Grassi that garnered buzz, and he stayed on because, he says, "this is probably the best city I've been in that fits my needs in my artistic practice. You don't really have distractions." His studio is on Giudecca, Venice's largest island, a mostly residential area with few tourists that's home to Crea Cantieri del Contemporaneo, an art center nurturing creatives. Venice keeps Spivakov on his toes. "You don't get used to being [here]...there's an element of surprise," he says, citing the changing color and height of the water and the lack of greenery. "You don't really feel the change of seasons here. It can get confusing, like somebody set up this bubble."

That bubble will undoubtedly burst with the onset of the Biennale. "It turns the city into a living organism instead of just a wax museum, bringing artists like myself, who are willing to participate," Spivakov says. "It's the thing that brings this city to life."

The Arsenale's Corderie, a Biennale exhibition venue.

Beauty



You're in the mood to dress up, go someplace dark, with flickering candlelight, and let some saxophone notes tickle your ear. This month, our picks give you the vibes of a cozy underground club.

ALL THAT JAZZ

Swipe on Chanel's soot-black mascara **(CHANEL Le Volume de Chanel Mascara in Noir, $40, chanel.com)** to strike the perfect after-dark mood.—*Kathleen Hou, Beauty Director*

1. DIOR Prestige Le Baume de Minuit, $775, dior.com
This night cream is infused with a new version of Dior's signature Rosapeptide to help revitalize your skin.—*Danielle James, Digital Beauty Director*

2. ARQUISTE Friend of the Night Candle, $700, arquiste.com
Housed in a sculptural vessel handcrafted by Mexican artisans, this candle's key fragrance note is Mexican tuberose—a sensual, creamy floral, also known as *Amiga de Noche*.—*Katie Berohn, Beauty Editor*

3. HARLEM CANDLE CO. After Dark Luxury Candle, $48, harlemcandlecompany.com
Inspired, in part, by the Harlem Renaissance, this candle is perfect to set a sultry mood with cedar, amber musk, and oak.—*Tasha Nicole Smith, Beauty Assistant*

4. GUCCI The Alchemist's Garden, The Heart of Leo Eau de Parfum, $384, bloomingdales.com
Paying homage to the noble lion, this scent starts with tangy blackcurrant, with smoky resin at the heart and a warm myrrh base.—*K.B.*

5. MACHETE Grande Heirloom Claw, $42, shopmachete.com
When you're enjoying a night out, the last thing you want to worry about is your hair getting in the way. This handcrafted claw clip easily sweeps your hair up for an instantly chic look for all hair types.—*T.N.S.*

6. BALMAIN HAIR Cardamom 1974 Hair Perfume, $177, balmainhair.us
I love using this scent, with its notes of lemon, vanilla, and blackcurrant, especially with my protective styles.—*T.N.S.*

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7. TOM FORD BEAUTY Oud Minérale Eau de Parfum, $235, tomfordbeauty.com
If you hate sweet perfumes, you'll love this decadent, salty perfume that makes me think of a bonfire on a cold oceanside day and Marilyn Monroe wrapped in a sweater at the beach.—*K.H.*

8. KRIGLER Jazzy Riviera Perfume, $1,215, krigler.com
Blending the Jazz Age's vibrancy with the French Riviera's timeless glamour, this woodsy fragrance has a bright bergamot twist to transport you to the Côte d'Azur.—*K.B.*

COURTESY OF THE BRAND.

The MAGIC *of* CHARLOTTE TILBURY

The *world's most beguiling* makeup artist on beauty, stars, love, and sex.
By Kathleen Hou

Charlotte Tilbury surrounded by accolades and products from her eponymous brand.

In Charlotte Tilbury's world, everyone is a darling—emphasis on the "*ah*," mouth drawn open like you're applying lipstick, and "*liiiiing*," trilled like it's three syllables. Her longtime clients, Penélope Cruz and Amal Clooney? Darlings, obviously. A bronzed cater waiter circulating with champagne that she promises we will imbibe together after our interview? A darling. A complete stranger on the street, millions of her Instagram followers, or the name of one of her sparkly eye shadow palettes? It's "Charlotte Darling."

At Tilbury headquarters in London's Covent Garden, the couches are velvet and sumptuous, and framed magazine covers and quotes from Steve Jobs, Roald Dahl, Walt Disney, and Charlotte herself decorate the walls. It might seem a little self-focused, but it's her namesake brand, and Tilbury is endlessly quotable, delivering the kinds of one-liners that would look great embroidered in needlepoint on a pillow. "We are all living in a now dehydrated world," she says, referring to the universal need for skin care. "Dare to dream it, dare to believe it, and dare to do it" is her advice to other entrepreneurs. "Beautiful before, beautiful after" is her spin on the classic "before and after" beauty trope. "You are all gorgeous and fabulous when you're older, and you are all amazing when you're younger, and everyone is amazing in between," she says of her brand's universal appeal (in 2019, the then 86-year-old Joan Collins was a face of a campaign). An inspiration for one of the perfumes found in Tilbury's new Fragrance Collection of Emotions: "I want to be one with the earth, like naked humans dancing in the rain, connected to the neural network of trees."

In person, Tilbury's eyes are an electric blue-green that pops, especially when rimmed with her signature thick, elongated violet eyeliner (if you'd like to learn how to make your eye color stand out like hers, you can "Shop by Eye Colour" on the website). She is famous, like Dolly Parton, for sleeping in her makeup. Her eyes sparkle as she speaks with the runaway, chatty energy of a hostess welcoming you to a party. Her outsize personality is lovingly parodied on TikTok, and she's prone to referencing the stars—both longtime friends like Kate Moss, her children's godmother, and those twinkling in the cosmos—as well as energy frequencies. She says, "I don't want to see invisible women," so her products make eyes look brighter and complexions more dewy, and are known for creating an intensely glamorous effect.

To Tilbury, beauty is "magic," another word she uses often—in her world, she is Dumbledore and we are first-year Hogwarts students (although Madame Maxime of Beauxbatons might actually be more her vibe), learning about the tricks you can do with makeup. "Magical mascara" changed her life—at 13 years old, a pale redhead, she put it on for the first time and found that people reacted to her differently, and she "instantly felt more confident." Today, her award-winning moisturizer is called Charlotte's Magic Cream, and her avatar on the brand's app is a Tinker Bell–like figure of Tilbury with fairy wings and a slinky catsuit.

Tilbury's new fragrances harness the magic of feeling good, with six scents formulated to enhance positive emotions: Love Frequency, Joyphoria, Magic Energy, Calm Bliss, Cosmic Power, and More Sex. "Darlings, how do you want to feel today?" is her question for customers, and the perfumes are the answer. For Joyphoria, she asked master perfumer Anne Flipo to create "summer and happiness in a bottle," saying, "Look, in the middle of January, I just want you [to feel you're] back in Ibiza." Flipo, who describes Tilbury as a very "solar person," created a scent that includes tuberose, coconut, neroli, and the "emotion-boosting" molecules of ylang-ylang and vanilla bean extract. In designing Cosmic Power, Tilbury says, "I wanted you to have an energy that envelops you in a force field of mystical strength, as if you've literally been draped in a cloak of cosmic energy"—helped along by notes like amber, black pepper oil, and frankincense.

Tilbury is far more than a glamorous, sex-positive fairy godmother. Her real magic is the rare mix of a creative and business mind.

But Tilbury is far more than a glamorous, sex-positive fairy godmother. Her real magic is that underneath the gauzy sleeves, the diamond rings on each finger, and the bejeweled snake choker is the rare mix of a creative and business mind. Tilbury sold a majority stake in her company to Puig in 2020, reportedly valued at more than $1.5 billion at the time; later on, in 2022, sales were up by 38 percent. After Tilbury learned that an estimated 40 percent of Formula 1 fans were women, the brand signed on as the first beauty line to collaborate with F1's female-only racing championship. Some other brand founders might have become less involved or lost control of their business after selling most of it. Not Tilbury: "I wasn't a businesswoman, I became one. I am the founder and the chief creative officer, president, and chairman of the board."

A room in one of Tilbury's Old Hollywood–inspired stores.

This power play was a decision from the very beginning. "I believe that to be creative, you also have to understand business. I knew that if I didn't, I wouldn't really be able to own my own business and get it off the ground. So I was like, 'Show me a P&L. How difficult can it be?' " she says in an Elle Woods–like manner. "Looks confusing, a bunch of numbers, but let's go through it. Line by line. What people don't realize is when they put their best foot forward, then actually it's not as difficult as they thought. Who knew I'd be really good at maths and business, but I am! I didn't think I was that bright, and I now realize I am quite bright! You learn, and practice makes perfect, and suddenly you become a really good businesswoman."

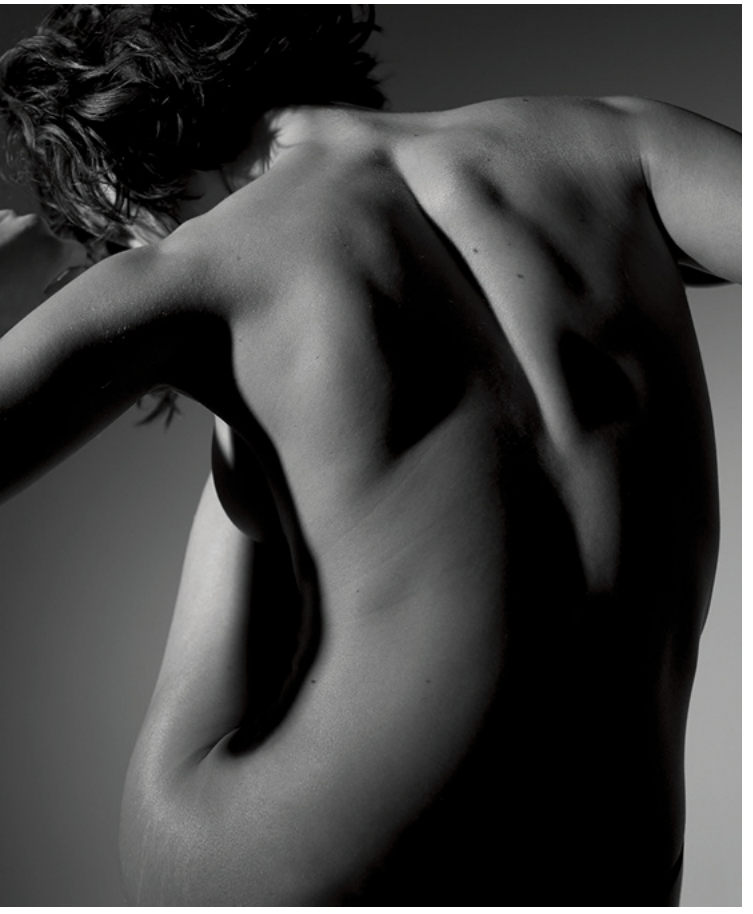
TILBURY: MATT EASTON; REMAINING IMAGE: COURTESY OF THE BRAND.

Beauty

BODY BY BOTOX

Barbie neck. Angular shoulders. And a *long-lasting back massage*? Injections are no longer just for your face.

BY KATIE BEROHN



My favorite spot in my weekly hot yoga class is directly facing a full-length mirror. Enjoying an unobstructed view of my body allows me to make minuscule adjustments. Recently, however, I've been zeroing in on my shoulders, where my trapezius muscle looks bulkier and more sloped than ever. Yoga poses like Dolphin can help loosen the trap muscle—but maybe not enough for me, since I spent much of the pandemic hunched over my laptop. Body Botox, the latest aesthetic trend, might be able to help.

"Body Botox is the next frontier," says Lara Devgan, MD, a plastic surgeon in New York. She explains that the neurotoxin can help streamline and release hyperactive muscles and address minute muscle pain in some off-label uses. Trapezius Botox, colloquially called "traptox" or "Barbie Botox" (referring to the doll's angular shoulder line), is one of the most common forms of this neurotoxin-fueled muscle-slimming treatment.

With traptox, a small amount of neurotoxin is injected between the neck and the shoulders, according to New York plastic surgeon Melissa Doft, MD. She says that traptox doesn't just help slim the trapezius muscle—it also relaxes it, which can help you stand more upright. The result is a more elongated, swanlike neck (like Barbie's), or one that's closer to a beauty standard that Koreans have dubbed "90-degree shoulders." (K-pop fans have praised their idols, like Blackpink's Jennie, for having shoulders that form a sharp right angle to the neck.)

Botox does something that's difficult to address through exercise: acting as a quick fix for slimming overworked muscles, which Devgan likens to putting on a "chemical cast." "The idea is that over the duration of Botox, we're not causing the same neural signals to fire and bulk the muscle, so you get a controlled slimming," she says. It can also be used to slim gastrocnemius muscles in the calves, smooth platysmal bands to help alleviate "tech neck," and relieve overactive masseters in the jaw. New York plastic surgeon Ramtin Kassir, MD, uses it to relieve deep muscle knots found via ultrasound.

Ellen Marmur, MD, a New York dermatologist, does caution that Botox should never be injected in any essential muscles, like abs or glutes. It's important to see someone who's not just knowledgeable about neurotoxins, but also adept in anatomy, like a dermatologist or plastic surgeon. They can tell you if you're a candidate for body Botox and ensure correct placement if you move forward.

Large, powerful muscles shouldn't be frowned upon—building strength is crucial to overall health, flexibility, and posture. It's what allows me to practice yoga in the first place. Think of body Botox not as a tool to shrink healthy muscles, but as a way to help address imbalances and anything else causing pain or poor posture. It's akin to really good tailoring, Devgan says. A few small injections in targeted areas can help streamline the anatomy. "You see this with fashion, the line of clothing, and the cut, and the reason everyone's obsessed with Khaite now," she says. "Those little [details] in line and form and function make a big difference."

Think of body Botox not as a tool to shrink healthy muscles, but as a way to help address imbalances and anything else causing pain or poor posture.

PHOTOGRAPHED BY LAURENT CASTELLANI/BLAUBLUT EDITION.

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JEWEL WILL STILL SAVE YOUR SOUL

Artifice is out, mental health is in, and Jewel's been ready for this moment *her entire life*. By Melissa Giannini

At age 15, Jewel moved out of her turbulent home in rural Alaska and hitchhiked several hundred miles to attend a powwow. Sitting in a large circle, she froze when a talking stick was passed to her. Later, she was taken aside by two "uncles," who told her the future of her life would depend upon learning to speak from her heart. It was there that she also heard the story of the raven, which she recites to me from memory.

"There was a gathering every full moon of all the creatures of every kind," she says. "One day, the two-leggeds [humans] didn't show up, so Great Spirit sent out the raven, which was then a beautiful white bird, to look for them. The raven flew for days and found the two-leggeds wandering lost on the edges of the wilderness. The raven called to them, but they could no longer understand the language, and the raven turned black with grief. The raven flew back to the fire and said, 'The two-leggeds have lost the language of knowing how to speak to all of us, to nature.'"

Today, in a nondescript cinder block building behind a Food 4 Less shopping center in the Van Nuys section of Los Angeles, a raven named Shadow is biting Jewel's index finger. She gracefully extends her hand so as not to drip blood onto the ivory folds of a borrowed gown, grimacing ever so slightly as a turntable spins her like a life-size music box dancer.

"Cut!" yells creative director Matthew Rolston, one of the multiplatinum recording artist's longtime collaborators, whom she's called upon to help her shoot a hologram of herself for *The Portal: An Art Experience by Jewel*, opening on May 4 at the Crystal Bridges Museum of American Art in Arkansas.

JESSICA BALLABIO

Jewel and a raven named Shadow, filming a hologram in Los Angeles in February.

If all goes as planned, a hologram of Jewel with Shadow perched on her hand will greet visitors at the start of the 90-minute immersive experience. Its centerpiece is a reflective art walk through the museum's contemporary wing, narrated by Jewel, featuring 10 pieces she's selected from the museum's collection that represent what she calls the "three spheres" of existence (more on that later), as well as two of her own artworks: a stunning portrait of her 12-year-old son, Kase, that she made after taking a two-week oil painting clinic last spring in Rome, and a sculpture. There's also a nightly outdoor choreographed 200-piece drone light show, during which visitors will be invited to wear headphones to listen to a conceptual song written and recorded by Jewel.

The crew assembled today might be tasked with creating an apparition, but the bird and the blood are very real. Shadow's handler suggests increasing the speed of the turntable to minimize the length of time between treats. Meanwhile, a hairstylist has procured a leaf blower to provide a gentler wind effect than the industrial fan currently blasting Jewel's face, making her eyes water and her strawberry blonde bangs stick straight up on either side of her forehead. Rolston shouts, "Action," and filming resumes.

BORN JEWEL KILCHER, the nearly 50-year-old singer-songwriter is no stranger to working with animals, having spent much of her childhood on a 600-acre homestead with no running water in Homer, Alaska (population: roughly 6,000). Perhaps you've caught one of her cameos on *Alaska: The Last Frontier*, a reality series following the hardscrabble life of her extended family, which has aired on the Discovery Channel for 11 seasons. For a time, she also lived on a working Texas ranch with her now ex-husband, former rodeo cowboy Ty Murray (Kase's dad).

Still, working with Shadow was "intimidating," she admits the following morning over avocado toast and bacon. Apparently, the handler had asked her to feed the bird so it would feel rewarded being around her, "and it just fricking went for me," she says. "Luckily I didn't bleed on the dress—that was an archival Valentino piece."

Jewel at Crystal Bridges Museum of American Art in Arkansas.

There is little risk of a bird attack this morning, but she's still opted for something more casual: a studded leather jacket, jeans, and white tee. "I've always been intrigued by ravens," she explains, recalling the anecdote from the powwow. "I liked the idea of the raven being the animal that brings humans back into harmony with our surroundings."

Striving for harmony has been a recurring theme in Jewel's life, as has a near-constant oscillation between adversity and almost uncanny good fortune. When she was eight, her mother left the family, and her dad moved Jewel and her two brothers to the homestead in Homer. The stress of single parenthood and his own abusive childhood led her father to self-medicate with alcohol and repeat the cycle of abuse, she says—hence her decision to move out at 15. Around this time, she received a partial scholarship to attend the prestigious Interlochen Arts Academy in Michigan. She raised half of the remaining tuition at a benefit concert, using the skills she'd learned yodeling and performing in hotels and bars with her father as a child. A generous donation from Homer celebrity Tom Bodett (of Motel 6's "We'll leave the light on for you" fame) made up the difference.

After graduation, she wandered a bit, eventually landing in San Diego to live with her mom, who was having health issues and could no longer work. They both wound up homeless when a boss refused to pay Jewel after she refused his sexual proposition. Jewel was living in her car and playing coffeehouses when she was discovered at age 19, eventually going on to sell over 30 million albums, with her mom serving as her manager. By 29, as she writes in her 2015 memoir *Never Broken*, she came to the realization that her wealth had been mismanaged to a degree that she was left millions of dollars in debt.

Jewel says she has since made critical changes to her business operations and is in a much better place. She's even begun the difficult work of repairing her relationship with her father, who made the decision to get sober in his sixties. "Learning about my dad's childhood, I could not believe how well he raised us," she says. Things were so bad for him, she adds, that arriving for his tour of duty in Vietnam "was the first time he felt safe."

She also has compassion for her mother, but they are, for now, estranged. "I don't have a relationship with her. I don't think I ever will. But I know I can heal anyway," she says. "I don't need the movie moment where she comes back and apologizes. I still get to live the life that I want to live. My happiness is mine. I think the real abuse is what we do to ourselves when the decisions we make are based on our trauma. The real freedom we give ourselves is being able to make decisions not based on that trauma."

Which brings us back to *The Portal*'s "three spheres," a philosophy Jewel has developed over the past 20 years working in mental health with two groups she cofounded: the Inspiring Children Foundation, which helps underprivileged youth and families through leadership development and mentorship programs, and Innerworld, a virtual community where members can address mental health challenges

JEWEL IN GALLERY: COURTESY OF CRYSTAL BRIDGES MUSEUM OF AMERICAN ART; REMAINING IMAGE: DANA TRIPPE/SHORE FIRE MEDIA.

VERSACE
BRIGHT CRYSTAL

MACY'S DILLARD'S NORDSTROM BLOOMINGDALE'S

Following her art museum debut, Jewel will co-headline a tour with Melissa Etheridge.

> "Fame is like engaging with a very dangerous substance. *If you don't have a plan, it's very toxic, like handling uranium.*"

anonymously with the help of tools and guides trained in cognitive behavioral immersion.

"Each of us navigate these three spheres every day, often without knowing it," she explains. "There's your inner world, the seen sphere—the outer world—and then there's the unseen world, which is just anything that gives you a sense of awe or wonder. I think mental health is a result of our three spheres being in alignment. So if my job is also my passion, or if I think my partner knows my secret self, or if I find a way to act on my spiritual practice in the real world, I'm much happier."

Coming from anyone else, this all might sound a little woo-woo, but with Jewel, you can tell she is following the Native elders' advice and speaking from her heart, as well as from a place of self-sufficiency and resourcefulness honed out of necessity in the wilds of Alaska and on the streets of San Diego. This life directive is on literal display in everything she does, from her triumphant run as the Queen of Hearts on the sixth season of *The Masked Singer* to her semi-frequent TikToks, in which she shares snippets of life from her rustic home in the Colorado Rockies.

Her generosity feels bottomless. By the end of our two-hour-plus brunch, I have concrete action plans in place for reimagining my writing career and strengthening my seven-year-old's sense of self-esteem. And at no point does it feel as though she's feigning an interest in my personal life to deflect questions about her own. She's an open book, even divulging her thoughts on rumored beau and *Yellowstone* star Kevin Costner: "He's a great person," she says, blushing, adding that "the public fascination is intense for sure."

"Jewel has a magnetic personality," says Crystal Bridges executive director and chief diversity and inclusion officer Rod Bigelow. "She just invites you in. She is very cognizant that she has been a high-profile individual for a long time, but she's a person who just has this overwhelmingly welcoming spirit, and the museum is founded with the idea of welcoming all, so it was a match right away."

Following her art museum debut, Jewel will co-headline two legs of a tour with Melissa Etheridge (another leg features the Indigo Girls, who've been enjoying their own renaissance thanks to a memorable moment on the *Barbie* soundtrack). The entire shebang should scratch the itch for unadulterated singer-songwriter sublimity sparked by Tracy Chapman's duet with Luke Combs at the Grammys this past February. "That was a healing moment for the world," Jewel says of the performance. "People don't give sincerity enough credit for how powerful it can be."

She should know, having endured more than her fair share of criticism, whether for earnest lyrics like "In the end, only kindness matters" or her 1998 poetry book, *A Night Without Armor*. Take, for instance, the book's featured review on Amazon.com, which includes backhanded compliments like, "Solid by celeb-poet standards, and a fair bit of it is actually sort of readable." But the thing a lot of people are coming around to realize, it seems, is that Jewel's not wrong. In the end, many of society's current ills stem from a lack of kindness.

When I bring up her upcoming tour, Jewel points out that Etheridge was one of the first musicians to give her a break, having invited her to perform in 1995 on her VH1 series *Duets*. "She was a brand-new, sweet thing," Etheridge says, pointing out that the appearance aired before *Pieces of You*, Jewel's debut album, had taken off. "John Sykes, who was running VH1 at the time, played me some of her music, and I was like, 'Yeah, let's do it.' It was a great time for women in music." Despite the undeniable success of Lilith Fair, which pulled in $60 million in ticket sales during its three-year run in the late '90s, promoters have been reluctant to try something similar in the decades since, Etheridge says. "I've been telling people for years it's okay to put two women on a bill."

Since having Kase—and especially since her 2014 divorce—Jewel has taken a more strategic approach to her music career. "Realizing I was going to be a single CONTINUED ON PAGE 118

Perspectives

SUMMER SOUNDS

Meet the breakthrough artists *you'll have on repeat.*

Tate McRae

Tate McRae loves hockey. And singing. And dancing. She also loves her competitive family. She loves Calgary, but also Los Angeles, and she loves *Love Island*—the British version, not the U.S. knock-off. And writing, oh my God, she loves writing.

"I just had no idea how to actually communicate my feelings directly and no idea how to talk about them, whether it was with my family or friends," says McRae, whose excitement is palpable, even over the phone. "Music was the only way that I could talk to people. I still feel that way. I think sometimes I feel like I float through life not really knowing what's going on. Then as soon as I write a song about it, I have complete control and perspective over the situation." She cowrote every single song on her second album, *Think Later*, including "Greedy," which reached number three on the Billboard Hot 100 chart.

McRae was born, and actually raised, to do this. She began her career as a dancer and took classes in Calgary, where she was trained by her mother, Tanja Rosner. "She's the closest person to me, but when she was my dance coach, it was difficult," McRae says. "She was my harshest critic, as I was myself, so sometimes lessons would get so intense because we would both be just going at it. When it's your mom as your dance coach, there's no filter."

After success on the dance circuit and a third-place finish on Fox's *So You Think You Can Dance: The Next Generation*, McRae started to build a social following. She released her first song, "One Day," in 2017 on YouTube, where it has more than 40 million views. Two EPs, two albums, and a *Saturday Night Live* performance later, the Gen Z pop star has just embarked on her fourth headlining tour—career dreams turned reality.

"It's always crazy, because once something happens, it happens so quickly," McRae says. "All of a sudden, you are doing four performances back to back, and you're on stages that you never thought you'd be on. I've just been trying to be as present as possible and take it all in."—SAMUEL MAUDE

MCRAE: BETH SARAVO/BAETH; ULVEN: HEATHER HAZZAN; TYLA: ANNIE REID.

girl in red

When people say, "Do you listen to girl in red?" it's not a question about musical tastes. Well, it is, but in 2020 it also became something of a code meant to identify queerness. When she was a high schooler in Norway, making music was something that girl in red Marie Ulven did for fun. It quickly became a profession, and something that's allowed her to form a deep connection with her fans.

That the trend is still referenced even now, she says, is "really cool. Connecting with an artist—it's special, and I feel like it's more rare now than ever. It's the most precious thing in my life." She's even been known to send Starbucks to fans waiting in line for her shows.

She had early success on SoundCloud, releasing indie-pop singles like "I Wanna Be Your Girlfriend," which got thousands of streams, while she was still in school. "I was in class every day just refreshing YouTube," she says. "I definitely was not good in school and had terrible grades because my mind was constantly elsewhere." In 2018, "We Fell in Love in October" marked a breakout for her, followed by her second EP, her debut album *if I could make it go quiet*, and a tour. In April, she released *I'm Doing It Again Baby!* and kicked off her second tour, which will include stops at Radio City Music Hall, the Red Rocks Amphitheatre, and the Greek Theatre, all prestigious but relatively intimate. Opening for Taylor Swift's Eras Tour last year gave her experience playing in much larger stadiums, something she'd like to do on her own. "I met this promoter guy, and he was like, 'You got to have at least five big hits to play stadiums.' So I was like, 'I've got a long way to go.'"—ADRIENNE GAFFNEY

Tyla

As a child in Johannesburg, South Africa, Tyla long dreamed of seeing an African pop star become a global phenomenon. When that moment never came, she decided to just do it herself. "Not seeing that while growing up made me want to be that person," says the 22-year-old singer, who got her start posting videos on YouTube and Instagram before releasing her first song, "Getting Late," in 2019.

It was last year's "Water," the lead single from her debut self-titled album, that began her international crossover. "Seeing it reflect in streams and seeing the song chart in real time made me realize that I have something here," she says. It went on to win a Grammy for Best African Music Performance, making her the first artist to win in the newly created category.

Her album, which was released in March, is a mix of *amapiano* (South African house music) with pop and R&B. "I worked over two years on [the album], so I went through not only myself growing, but also my sound," she says. (She was set to embark on a North American tour this spring, but all dates were canceled as a result of an injury.)

Tyla still lives in South Africa, where she spends time with family and parties with friends without the threat of paparazzi. "It's good to touch the soil again and bring me back to my roots. Then I go out and do whatever I need to do."—JULIANA UKIOMOGBE

On Tour

OLIVIA RODRIGO
Olivia Rodrigo is spilling her guts across North America and Europe (with a pit stop on your "For You" feed). She has a full slate of openers: PinkPantheress, the Breeders, Chappell Roan, and Remi Wolf.

JANET JACKSON
After more than 40 years in the game, Janet Jackson is still in control. She's extended her Together Again tour, making stops with special guest Nelly. Expect to hear the classics and indulge in a little nostalgia.

AVRIL LAVIGNE
Relive the 2000s with Avril Lavigne's Greatest Hits Tour. The singer is hitting the road with some friends, including All Time Low, Royal and the Serpent, Simple Plan, and Girlfriends. See you there, "Sk8er Boi."

ETHEL CAIN
Riding the continued enthusiasm for her critically acclaimed 2022 debut album *Preacher's Daughter*, the indie singer is embarking on the Childish Behavior Tour.
—J.U. and S.M.

Dress, CHANEL HAUTE COUTURE. Tights, CALZEDONIA, $15. Gloves, C'EST JEANNE, $226.

PHOTOGRAPHED BY DAN BELEIU STYLED BY PATTI WILSON

Ms. Bright Side

For Dua Lipa, queen of the dance floor and everyone's big sister, life is only worth living if you're having fun. By Suzy Exposito

The first time Dua Lipa went clubbing, she was just a wisp of a tween girl in Kosovo. The UK-born pop star realizes how absurd it sounds as she explains it. Seated in her home office in London, flanked by shelves teeming with books, she thumbs through her phone for a blurry image of a photo from that fateful night—as if to prove to the two of us that it did indeed happen. At the center of the photo is a young Lipa dressed in white crochet, smiling brightly next to her much taller cousin and an entourage of stylish women.

Clubbing is a Lipa family tradition; it's also why she wasn't fazed when, while out one night on New York City's Lower East Side with Charli XCX, she ran into her parents partying at The Box. "We celebrate everything and anything, and we just love a party," she explains. "When I go to my aunt's house, it all starts off pretty tame....Then the music comes on, and we're all dancing in the house. And that's a Tuesday!"

Now 28, Lipa has since made a name for herself as Britain's leading lady of disco. On the dance floor, she plays an almighty oracle, a savvy young agony aunt for lovelorn club kids, desperate for the sobering real talk she's dispensed in hits like "New Rules" and "Don't Start Now."

But long before she penned feminist electro-pop smashes that now stream by the billions, her family knew her as just Dua, their precocious eldest daughter who left Kosovo as a teen to fulfill her pop star dreams by herself in London. That's when she fully harnessed what she calls her "big sister energy" in her life and music; one can hear it now in the unshakable authority with which she sings her songs.

"She is *such* a big sister," says songwriter Caroline Ailin, who first recognized Lipa's insightful nature when they met almost a decade ago. "You process your feelings [with her], but you also walk away feeling empowered."

Lipa recently announced her new record, *Radical Optimism*, out this month. She landed on the title after a friend introduced her to the concept—seeking the silver linings in an otherwise challenging world—which seemed to gel with her ethos, as a person and an artist. "It struck me," she said in a press statement, "the idea of going through chaos gracefully and feeling like you can weather any storm."

In the time she spent shaping her new album, Lipa decided she would first take her own advice and start calling all the shots: in her career, in her love life, and in her image. In 2022, she ended her longtime partnership with management and publishing company TaP Music, whose roster includes outsider divas like Lana Del Rey and Caroline Polachek. Lipa subsequently hired her father as her manager and bought back the rights and masters for her entire catalog.

In February, Lipa inaugurated her liberated new era at the 2024 Grammy Awards. Gracing the red carpet in a custom Courrèges chain mail gown, her dyed red tresses cascading past her shoulders, she channeled a dauntless warrior queen. That night, she debuted the single "Training Season," her newest song from *Radical Optimism*. A jaunty disco track with theatrical flourishes of acoustic guitars, synthesizers, and live drums, it shows Lipa ramping up her bravado. "Don't wanna have to teach you how to love me right," she sings, issuing a notice to any less-than-suitable suitors looking to waste her time: She's in the big leagues now. "I had gone into the studio and just said the line, 'Training season's over!' " Lipa recalls.

> "When you know your worth, you know what you want and what you don't want."

Written in November 2022, "Training Season" is a reflection on a string of dates and long-term relationships, mostly set up by her friends. Lipa's previous relationships include Bella and Gigi's brother Anwar Hadid, and French director Romain Gavras; more recently, she was spotted vacationing in Mexico with British actor Callum Turner. "As long as everyone knows where they stand, then you're good," she says with a shrug.

She speaks only obliquely of her love life these days, preferring to drop hints in song. "I was like, 'Okay, I'm going to write down what I want,' " she says of "Training Season." "The power of manifestation and writing things into existence with the power of words. When you know your worth, you know what you want and what you don't want."

"I was talking about this with one of my dancers today, because she was going through a breakup—when I was single, I didn't wish it away. You learn so much about yourself, you know, whether it's going on a date or spending that time alone. In the silence, you figure out who you really are," she says. "In the grand scheme of things, I was doing research."

Radical Optimism was formulated with a crack team of co-songwriters and producers: Ailin, her trusted writer; Tobias Jesso Jr., hitmaker for Adele and Harry Styles; and Danny L Harle, PC Music alumnus and self-described "rave consultant." As a massive fan of the Australian psych act Tame Impala, Lipa also tapped bandleader Kevin Parker to join her crew in London. "We called it The Band," Parker says. "Not an old-school band, but a spiritual band. Each morning going into the studio, I felt like I was in the Beatles!"

Inspired in part by the freedom-seeking spirit underpinning UK club culture, *Radical Optimism* dovetails neatly with the recent resurgence of two nu-disco queens who rocked the clubs in the Y2K era: Kylie Minogue, who came back hard last year with "Padam Padam"; and of course Sophie Ellis-Bextor, whose "Murder on the Dancefloor" needle drop in *Saltburn* landed her on the Billboard Hot 100 for the first time ever. In *Radical Optimism*, Lipa brings together live and electronic instruments to fashion her own global groove. The result is a cosmopolitan dance-pop record with a 1970s flair, and a vibrant, resounding affirmation of life.

"Dua had this focus on finding this sound, which was so elusive," Parker adds. "But it was nice to be in the engine room of the creative process, rather than worry about being the face of it. It was the experience that I've been waiting for."

"Houdini," the first single off the album, was born shortly after Parker teased out a bass line that he'd recorded for himself, weeks before their studio sessions. Lipa was quick to put her own stamp on it, introducing a moody post-disco

Dress, bra, brief, boots, DIOR. Earrings, TIFFANY & CO., $7,300.

Beauty Tip: Get a bold eye look with the YSL BEAUTY Couture Mini Clutch Luxury Eyeshadow Palette ($68).

Coat, ALAÏA. Tights, CALZEDONIA, $15. Earrings, TIFFANY & CO. Platforms, ROKER, $650.

This page: Jacket and gloves, HAIMANA, $3,500. Tights, WOLFORD, $80.

Opposite: Dress, MARC JACOBS. Earrings, TIFFANY & CO. Tights, CALZEDONIA, $15.

melody. "She started singing, and it just immediately made sense," Parker says. "This feeling of early-'80s sleaze, in some strange, dark, sweaty club. Gloriously suffocating. Hypnotic."

Ailin has worked with Lipa since before they penned, along with Emily Warren and Ian Kirkpatrick, her 2017 breakout hit, "New Rules"—a dance-worthy laundry list of what-not-to-dos when an ex comes orbiting back around post-breakup. Venting about real life, Ailin explains, became essential to their creative process: "We have a little yap about what's going on, and from that it turns into a pop song." Lipa's moments of unmanicured catharsis, Ailin says, are what yield her most penetrating lyrics; using the firm contralto of her voice, she imparts a pop wisdom that's as incisive as it is compassionate.

"That's her superpower," Ailin says. "It's hard not to feel like you're the strongest person next to her. I think she lends a little bit of that to all of us sometimes."

If being Vacanza Queen "is what I'm getting, then I'll take it. Whether I'm performing or going out, if it's not fun, I don't want it."

Born in London in 1995, Lipa is the eldest of three children in a Kosovar-Albanian family. Her parents sought refuge in the UK in 1992, before Dua was born, because of political instability in Kosovo at the time. Prior to their emigration, Dua's father, Dukagjin, sang and played guitar in a rock band called Oda, and her mother, Anisa, studied law. The Lipas settled in the Camden area of London, and Dua was raised to speak Albanian at home and English at school.

Dua's family returned to Kosovo in 2006, while it was still under the supervision of the United Nations. The country declared independence from neighboring Serbia in 2008, making it the youngest country in Europe. As she grew into her teens, Dua began to meditate on the horrific stories of ethnic cleansing and war crimes committed against Kosovar Albanians. It prompted a critical perspective shift for her, one that informs her values to this very day—whether that means being a fierce advocate for the LGBTQ+ community, or calling for a humanitarian cease-fire in Gaza.

"I heard stories from friends [in Kosovo] who lost family members. Houses burned. I saw them. When you have that direct communication with people who have been through [war], it opens up a completely new world, and it did for me," she says. "I feel very close to [those suffering] injustices in the world, or inequality. Whether that be war, or coming out to your family, everyone's got a different experience....It's about support and learning together."

Lipa was only 15 when she returned to London alone to pursue a music career. She moved into a flat in Camden with an Albanian family friend who was attending university. After watching her younger siblings grow up themselves, it was a move that's almost unfathomable to her now. "I said to my parents: 'I don't know how you let me do that,'" she admits. "But I knew that I didn't have the same opportunities that I would have in Kosovo. I was so determined. I think my parents saw parts of themselves in me, and that allowed for them to be so open-hearted and generous with that trust."

By 17, she completed her GCSEs, or secondary school certification, and worked as a restaurant hostess to make ends meet. Working in nightclubs as a teen inevitably steeled her for the misogyny and exploitation baked into a male-dominated music industry. If she sounds well beyond her years in her songs, it's because she earned it. "When I started [songwriting], I worked at La Bodega Negra, a Mexican restaurant that looked like a sex shop," she recalls. "I'd finish work, then go out to whatever nightclub was happening until, like, three in the morning. Then I would wake up and go to the studio until I had my shift again at, like, 8 p.m. The music I [made] was reflective of my every day, or every night."

After ascending the charts again with 2018's "One Kiss" with Calvin Harris, Lipa claimed the title of Best New Artist at the 2019 Grammys. She chased her success the following year with the release of her Grammy-winning sophomore album, *Future Nostalgia*, which leaked early on in the COVID-19 quarantine in late March of 2020. Despite the pandemic nearly extinguishing the club scene, *Future Nostalgia* became the singer's first number one album in the UK, and rendered her one of the most-listened-to female artists on Spotify. (More recently, she became the first female artist to have four songs each with over 2 billion streams on the platform.)

Upon wrapping her *Future Nostalgia* world tour in December 2022, Lipa finally had time to exhale, for what felt like the first time in her adult life. She embarked on getaways from the Mediterranean to India this past year, and relished dining experiences with her family and friends in tow. After she posted her vacation photos on Instagram, the internet began dubbing her the "Vacanza Queen," poking fun at her for presumably going off gallivanting for months at a time.

At first, the criticism felt dismissive of the years she spent without her family, toiling her way into pop superstardom. Yet perhaps it's not just the glamorous photos from exotic locales, but also her efficiency as an artist that have concealed her hard work, making it seem magically effortless—the curse of being extremely capable all her life.

Lipa's routine is still so regimented that it made an impression on Parker when they worked together in London. "Dua is, like, the most punctual person," he says. "For most pop stars, it's impossible to get to places on time. But Dua... she's, like, apologizing profusely if she's five minutes late!"

Through her media company, Service95, a weekly email newsletter–turned–podcast–turned book club, she has interviewed the Afghan American novelist Khaled Hosseini and the rock 'n' roll poet Patti Smith. She's also co-executive producing *Camden*, a new documentary in conjunction with Disney+ that showcases the history of her home borough in London and the many influential artists who grew up there, from Madness to Amy Winehouse.

"I've been busy for almost 10 years," she says. "Every single day, I've had some bit of work to do. But people are going to say something anyway. People say a lot of mean things about a lot of people." And if being Vacanza Queen "is what I'm getting, then I'll take it. Whether I'm performing or going out, if it's not fun, I don't want it," she says. "You have to make room for joy. The world can be burning down, but goddamn...if you didn't spend any of your life trying to be happy, I don't know what you've done."

Bodysuit, $1,740, cuffs, $2,010, ALAÏA. *For details, see Shopping Guide.*

HAIR BY ALI PIRZADEH AT STREETERS; MAKEUP BY SAM VISSER FOR YSL BEAUTY; MANICURE BY MICHELLE HUMPHREY AT LMC WORLDWIDE; SET DESIGN BY JABEZ BARTLETT AT STREETERS; CHOREOGRAPHED BY RYAN CHAPPELL; PRODUCED BY WA PRODUCTIONS.

Suite Parisienne

Treasures from the new Dior Delicat high jewelry collection shine even brighter in a chic hotel setting *inspired by the City of Light*.

Photographed by Guillaume Blondiau

All, DIOR FINE JEWELRY, by special order, 800-929-DIOR.

SET DESIGN BY PIERRE VAILLANT AT KAPTIVE; PRODUCED BY CONCRETE REP.

Bikini top, PUCCI, $280. Shorts,
N21 by ALESSANDRO DELL'ACQUA.

ON AN ISLAND IN THE SUN

PHOTOGRAPHED BY
CHRISTIAN MACDONALD
STYLED BY
ANASTASIA BARBIERI

A dreamy Caribbean getaway calls for a wardrobe that goes seamlessly from beach to evening—sporty swimwear, laid-back knits, and a striking metallic dress.

Swimsuit, DOLCE &
GABBANA, $895.

Bustier, FENDI, $1,550.
Bikini bottom, DURAN LANTINK.
Towel, META CAMPANIA
COLLECTIVE, $395. Scrunchie,
HERMÈS, $450.

This page: Jacket, $2,200, bikini top, $570, bottom, $570, sunglasses, $510, necklace, $690, ring, $530, CELINE BY HEDI SLIMANE.

Opposite: Bikini top, $120, bottom, $120, JADE SWIM. Earrings, bangles, EMPORIO ARMANI.

This page: Shirt, $2,270, bikini top, $680, bottom, $545, LOUIS VUITTON.

Opposite: Top, $1,380, beanie, $480, ETRO. Bikini bottom, YASMINE ESLAMI.

Beauty Tip: Give your skin the glow it deserves with Vaseline Radiant X Replenishing Hydrating Body Oil ($12).

Dress, VERSACE.

Bikini top, $950, shorts, $3,150, necklace, $1,500,
bracelets, from $1,100, CHANEL.

Bikini top, $130, bottom, $85, sweater, $498,
boxer shorts, $78, POLO RALPH LAUREN.

Opposite: Shirt, $3,850, bikini top, $320, bottom, $310, scarf, $260, bangles, from $235, towel, $315, beach bag, $2,250, towel (in bag), $570, sandals, $760, HERMÈS.

This page: Bikini top, $275, bottom, $245, top (worn as skirt), ISABEL MARANT. Cuffs, PUCCI, $1,165 each. Boots, PARIS TEXAS, $1,295. *For details, see Shopping Guide*.

HAIR BY KEVIN RYAN AT ART + COMMERCE; MAKEUP BY FRANK B FOR CLÉ DE PEAU BEAUTÉ; CASTING BY SHAUN BEYEN AT PLUS THREE TWO; MODEL: DEVI RAE AT DNA MODELS; SET DESIGN BY MONIQUE FLORES; PRODUCED BY RIVIERA MAYA GRIP PRODUCTIONS; PHOTOGRAPHED ON LOCATION IN LA CASA DE LA PLAYA, THE ULTRA-LUXURY BOUTIQUE HOTEL BY XCARET, NESTLED IN THE LUSH JUNGLE OF RIVIERA MAYA AND OFFERING PRIVACY AND EXCLUSIVE EXPERIENCES, ALL WITHIN A BACKDROP OF BREATHTAKING NATURAL BEAUTY AND PRISTINE BEACHES.

ON NORMANI:
Cardigan, $3,790, skirt,
$3,290, belt, $4,450,
BALENCIAGA.
Rings, BULGARI.

MUSIC *for This* MOMENT

PHOTOGRAPHED BY
SHARIF HAMZA
STYLED BY
JAN-MICHAEL QUAMMIE

Featuring

NORMANI
GRACIE ABRAMS
FLO MILLI
COCO JONES

NORMANI

In 2018, Normani tweeted these six words: "I have my album title y'all." Ever since that moment, where she announced the title without announcing the title, whenever the former Fifth Harmony member has posted anything, her comments section has exploded with fans wondering when she'll drop her debut album. "That [title] didn't see the light of day," she jokes. "At one point, it was *1906*, because that was the address of my grandmother's house that I was raised in. Then it evolved and turned into *Butterfly Effect*. That was a whole thing, but it didn't stand the test of time."

Now, six years later, she's finally shared its name with the world. *Dopamine*, which was preceded by the single "1:59" featuring Gunna, is set to be released later this year, and Normani is planning to go on tour. The album shows a different side of her: *Dopamine* has dance tracks but also features songs exploring her struggles, during and after Fifth Harmony. Both of Normani's parents were diagnosed with cancer (they're doing well now), and she had to fight for creative control earlier in her career. She's also faced heartbreak and intense, unwarranted internet scrutiny. As she says now, "This body of work really is just a representation of my resilience."—SAMUEL MAUDE

There's a lot of pressure for this album due to the wait. How does that feel?

I know what it's like to put out music and records that I don't wholeheartedly believe in. When we were in [Fifth Harmony], we didn't have the opportunity to have a real opinion until the last project we did. I promised myself, "If God gives me another opportunity to do things in my own way, I'm not going to take that for granted."

I think that there's a false narrative that because of how long this process has taken, that means I don't care, or that means I'm more interested in doing other things than putting this body of work out. Nobody wants this project to come out more than me. I think that at the end of the day, if I stand behind this wholeheartedly, it doesn't matter what the world thinks.

Are social media and the digital age at war with authentic music?

I always joke that I was born in the wrong era. When Justin Timberlake was coming up, when Destiny's Child was coming up, and Beyoncé in the early 2000s, the only thing that mattered was the music. I strive to be [both] a revolutionary and a legacy artist, but you can't not be aware of the temperature of the world. The reality of it is that TikTok drives records now.

What did it mean to have an outpouring of support on the album announcement day, including from the members of Fifth Harmony?

This is a milestone, knowing everything that I went through in order to just get to this point. I wanted to be present in that and not allow any negative comments. I really wanted to just celebrate myself. In terms of the support from the girls, that's really full circle, to be quite honest. We were put in very unrealistic circumstances. We did our absolute best with what we had, but I think that it's really cool to just see everybody prosper. It was cool that that moment [for me] could also be a moment that could bring us all together.

Jacket, $9,500, skirt, $5,400, CHANEL. Earrings, necklace, $6,650, bracelet, $13,500, BULGARI. Tights, CALZEDONIA, $10. Sandals, GIUSEPPE ZANOTTI, $1,050.

GRACIE ABRAMS

Dress, BOTTEGA VENETA. Earrings, CARTIER, $7,750.

Top, $2,100, brief, pants, $4,100, pumps, $1,150, MIU MIU. Bracelet, watch, rings, from $5,900, CARTIER.

Gracie Abrams, a standout of the sad girl genre, is feeling lighter these days. It's been more than a year since the 24-year-old singer-songwriter released *Good Riddance*, her vulnerable, self-lacerating debut album. The whirlwind months that followed included a 37-city headline tour that sold out in under an hour, a series of acoustic shows with producer and collaborator Aaron Dessner, a stint opening for Taylor Swift's Eras Tour (she'll return for North American dates this fall), and a Grammy nomination for Best New Artist.

In between, the Los Angeles native retreated to Dessner's Long Pond Studio to work on new music that, she says, feels more joyful and is meant to be heard live. "I'm so glad *Good Riddance* is what it is, and it feels like the foundation for me," she says. "But I am looking forward to playing this new stuff, because I find myself singing it in the shower mindlessly. And I am not really a singing-in-the-shower person, but I like that that's how it feels in my body."—SARA AUSTIN

What was your Grammy experience like?
I genuinely had such a great night there with my mom, sitting with the other nominees in my category. It felt like a rare experience to be around so many writers and artists. And meeting Joni Mitchell is maybe the best thing that's ever happened to me. I had tears in my eyes and kept internalizing, "Don't cry in front of this woman. She doesn't need that." I blacked out, but hopefully it cut through in some way. I have "River" in her handwriting style tattooed on my arm. That song means so much to me, because it was my mom's favorite holiday song growing up.

There's that other element to "River": "I'm selfish and I'm sad." Those kinds of intrusive thoughts are a theme in your work. Why do you think you're so hard on yourself?
I think that until recently, that's also the way that I've felt about myself. We're in this time when there's so much exposure to everything, and we're seeing the very glorified lives of other people. You're constantly able to compare yourself and judge your actions and your choices. A lot of that showed up in *Good Riddance*, because that's totally how my brain was working at the time. It's been a nice relief, I suppose, to have more grace with myself and with others. So writing has been a nice place for me to also track my personal growth.

You have a great lyric from your song "The Bottom": "Gonna regret being too honest." Do you ever have those regrets?
I don't regret putting things out there because of the community that I've seen form around the music. However, I regret putting things out without having personal conversations first—doing the right, hard thing in situations like that when you have any kind of public-facing identity. How do you be sensitive to the full picture? I'm like everyone else, learning as I go.

What can we expect from the next album?
There's almost a satirical, dramatic element to the music this time around—not that I wasn't obscenely, obscenely dramatic in the past, but I was laughing while writing these songs. I hope that energy is felt when they belong to everyone else.

Jacket, $6,550, skirt, $5,800, belt, $1,360, pumps, $1,360, LOUIS VUITTON. Earring, necklace, rings, from $6,650, VAN CLEEF & ARPELS.

FLO MILLI

Flo Milli is an artist seemingly made for TikTok. The frank, funny "Beef FloMix" went viral on the app in 2019, when the Mobile, Alabama, native was still in high school, and her latest single, "Never Lose Me," recently spent four weeks at number one on the TikTok Billboard Top 50. Her second studio album, *Fine Ho, Stay*, was released in March, shortly before she joined Gunna's tour as a special guest. *Fine Ho, Stay* completes a trilogy, following her 2020 debut mixtape, *Ho, Why Is You Here?* and her 2022 studio album, *You Still Here, Ho?* Still, not much has changed since she was just getting started on SoundCloud. "The only thing that's different is that I don't think as much, like I used to. I'm more like, 'Okay, I got this, let's go.' "—ADRIENNE GAFFNEY

What was it like to go so viral in 2019?
Oh my God, it was crazy. I had made a pact with myself: When I was maybe 14, I used to be like, "I'm making a timeline. I'm going to be famous by 18, and if I don't make it by 18, I'm just going to stop and do something else." I started rapping at 10 or 11, and then when I turned 18, it didn't happen, right? When I would post my songs, they would get a lot of views, but I didn't really feel like I was there yet. I remember looking at my Instagram and being like, "Okay, maybe I should become a dental assistant." I was literally about to go to school for that, and then my friend told me not to give up. A few months later, my song "Beef FloMix" started blowing up. I was a little off with the whole planning thing, but it worked out.

Do you think things have improved for women in rap?
Of course. I feel like it's a platform for us to be seen and heard. Before, yeah, we were seen and heard, and there were icons that came before us, but I feel like we're more accepted now. We still have our haters, but for the most part it's more women out there who are more vocal.

How is this album different from your others?
It's me expressing myself a little bit more to my personality. Before, I was giving one side of Flo Milli, and now, I'm giving everybody different sides of me. It's a vulnerable vibe where people get to hear my experiences. I feel like it's very relatable for women, and I feel like it will help.

And do you enjoy touring? Is it fun for you?
The fun part is seeing my fans. [But not] the lack of sleep and the constant running around—because I'm such a chill person. But I'm always grateful for the experience and to be able to connect to my fans. We can have conversations; I accept them for who they are, and I think that's why they gravitate toward me. We have a lot in common.

Opposite: Top with brooch, skirt, SCHIAPARELLI. Necklace, BULGARI.

Above: Jacket, $2,400, brief, $560, FERRAGAMO. Necklace, BULGARI.

Bustier, skirt, $7,295, socks, $460, pumps, $2,100, MAISON MARGIELA. Necklace, bracelet, BULGARI.

COCO JONES

Coco Jones is ready to fly. After her platinum song "ICU" earned the Tennessee native her first Grammy win for Best R&B Performance, she says she feels "like I've climbed a mountain. I just have to get to the highest point I can so that I can leap with everything I've got and just take off." This year, the 26-year-old R&B artist and former Disney kid, who currently stars in Peacock's *Bel-Air*, plans to do just that. This April, she dropped "Here We Go (Uh-Oh)," the lead single off her much-anticipated debut album, out this summer.

The sound will be familiar to fans who fell in love with the old-school R&B storytelling of her last EP, 2022's *What I Didn't Tell You*, but she'll play around with new genres, too: "I don't think I'll ever fully leave my R&B comfort [zone]," she says, "but there are so many more elements to me that I want to start to sprinkle in." Still, Jones will always hold on to the qualities that have gotten her this far. "The external awards reflect my inner tenacity," she says. "I can think back to those times when I had no glimpse of this and I still kept going."—JULIANA UKIOMOGBE

What has been your most unbelievable moment in music?
Being nominated for five Grammys was not a sentence I ever thought I was going to hear at this stage in my career. That's been the most unbelievable. And winning a Grammy feels kind of surreal as well. But the way my mind reacted to the five nominations, I was like, "No way."

Do you see yourself and your career differently now?
It instilled a lot of confidence in me. When I was first putting out a project, I wasn't sure what people were going to think. To have all this support come from me being unsure, imagine how much more I can do with certainty of myself and certainty of my music and my creative impulses.

What's your overall career goal?
I want the option to be able to be involved in whatever I'm into. If I don't want to put out an album for five years and I want to open up an art gallery for Black women, that would be what I do. And it would be respected and it would be valued and taken seriously because of my name and because of how hard I work. I could score a movie, start a product line, or develop an artist. I want to have options to do whatever I desire.

Has your definition of success changed as you've gotten older and more famous?
My definition of success used to just be: Beyoncé. But I can't focus so much on what this woman that I am a huge fan of did. I can take the core principles, the hard work of it all, the authenticity of it all, the re-creating yourself of it all. But it has to be the Coco way. I used to do that with so many people: "I want to do what she did," and just leave it there. But I'm me, so I can't be what someone else is. I have to find a new way.

HAIR BY E. WILLIAMS FOR KÉRASTASE; MAKEUP BY ALEXANDRA FRENCH FOR MAYBELLINE; MANICURE BY KAREN JIMENEZ FOR CHANEL LE VERNIS; SET DESIGN BY CARLOS LOPEZ; PRODUCED BY THE PRODUCTION PARTNERS.

Bodysuit, hosiery pants, MUGLER. Earrings, VAN CLEEF & ARPELS. Sandals, RENE CAOVILLA, $1,910. *For details, see Shopping Guide.*

Shopping Guide

THE COVER LOOKS
DUA LIPA
Jacket, skirt, Chanel Haute Couture, 800-550-0005. Earrings, Tiffany & Co., $7,300, tiffany.com. Gloves, Paula Rowan, $174, paularowan.com. Platforms, Roker, $650, rokeratelier.com.

Dress, pumps, Marc Jacobs, marcjacobs.com. Earrings, Tiffany & Co., $72,700, tiffany.com. Tights, Calzedonia, $15, calzedonia.com/us.

INSIDE COVER
Haimana, @haimana__. Wolford, wolford.com.

NINA'S EDIT
PAGE 18: Ring, Francesca Villa, $7,420, modaoperandi.com.

MS. BRIGHT SIDE
PAGES 76–85: Chanel Haute Couture, 800-550-0005. C'est Jeanne, cestjeanne.com. Dior, 800-929-DIOR. Tiffany & Co., tiffany.com. Alaïa, maison-alaia.com. Roker, rokeratelier.com. Calzedonia, calzedonia.com/us. Haimana, @haimana__. Wolford, wolford.com. Marc Jacobs, marcjacobs.com.

ON AN ISLAND IN THE SUN
PAGES 92–105: Pucci, pucci.com. N21 by Alessandro Dell'Acqua, numeroventuno.com. Dolce & Gabbana, dolcegabbana.com. Fendi, fendi.com. Duran Lantink, duranlantink.com. Meta Campania Collective, meta-campania-collective.com. Hermès, hermes.com. Celine by Hedi Slimane, celine.com. Jade Swim, modaoperandi.com. Emporio Armani, armani.com. Louis Vuitton, louisvuitton.com. Etro, etro.com. Yasmine Eslami, yasmine-eslami.com. Versace, select Versace stores nationwide. Chanel, select Chanel boutiques nationwide. Polo Ralph Lauren, ralphlauren.com. Isabel Marant, isabelmarant.com. Pucci, pucci.com. Paris Texas, paristexasbrand.com.

MUSIC FOR THIS MOMENT
PAGES 106–117: Balenciaga, balenciaga.com. Bulgari, bulgari.com. Chanel, 800-550-0005. Calzedonia, calzedonia.com/us. Giuseppe Zanotti, giuseppezanotti.com. Bottega Veneta, bottegaveneta.com. Cartier, cartier.com. Miu Miu, miumiu.com. Louis Vuitton, louisvuitton.com. Van Cleef & Arpels, vancleefarpels.com. Schiaparelli, Schiaparelli, Paris. Ferragamo, ferragamo.com. Maison Margiela, maisonmargiela.com. Mugler, mugler.com. Rene Caovilla, renecaovilla.com.

Prices are approximate. ELLE recommends that merchandise availability be checked with local stores.

Dress, MISSONI, missoni.com.

JEWEL WILL STILL SAVE YOUR SOUL
CONTINUED FROM PAGE 73

mom at 40, and that the music job is just moving 24/7, I knew I had a big decision to make," she says. "It reminded me of being 18 and homeless; my whole life got disrupted. Divorce is obviously super painful, and you have to redefine everything. I wanted to make a living, but I wanted to do it authentically. Given my upbringing, I shouldn't mother well or be a natural parent. So that meant I had to take it very, very seriously. For me, motherhood inspired a whole new level of healing, a new set of behavioral tools, and required creating a different life that had more stability because the music industry is just incredibly unstable. Creating a different income source and building a wellness company was really interesting to me, and creatively and intellectually stimulating."

Taking a break from touring made perfect sense, but since the beginning of her career, she has prioritized her own happiness and mental health. "I remember the moment [I was discovered]," she says. "All my hair stood up. It felt that scary. Fame is like engaging with a very dangerous substance. If you don't have a plan, it's very toxic, like handling uranium. I knew that with my background and my trauma, it would be bad. I've seen enough biopics of musicians to know my movie doesn't end well. So I made a promise to myself that my number one job was to learn to be happy. I never had a need to be known or applauded. I really had a need to express myself and to connect. That's just how I'm wired. Knowing that really helped me navigate and make what I hope are really good choices."

She recalls being offered a spot on MTV's *The Real World* shortly after getting signed. "My label was like, 'There's this new thing called reality TV. You'll live in a house'—and at this point I'm still in my car—'and you'll have roommates and be filmed 24 hours a day.' They were like, 'The whole world is going to watch you go from being homeless to making an album.' I would've been famous by the time it was launched, but I just knew it would be bad for me, so I said no."

She's less distrustful of social media, drones, even AI. "It's trained on preexisting things, so it's always going to be somewhat derivative," she says, pouring more tea into her cup. "I think what's interesting is that we didn't figure out how to program the heart. We've figured out how to program the mind. And that's what my art is about: How do you get into the heart? To me, whether it's with drones or holograms, technology just helps you find different ways of telling a story."

To her point, a couple of days after we meet, Jewel posts a TikTok offering $100 to whoever can guess what caused the cut on her index finger. The guesses range from "freak flossing accident" to "Kevin Costner wrangled ya!" but no one offers up "raven bite." Nearly three decades in, Jewel is still keeping us guessing.

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CHRISTIAN MACDONALD

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Horoscope

MAY

After a year spent hustling through Taurus, Jupiter switches gears on May 25. We can all lighten up as the planet cruises through Gemini until June 9, 2025. New rules of the game: *It's not what you have but who you know that counts*. By the AstroTwins

High Jewelry Starburst emerald necklace, DAVID YURMAN, davidyurman.com.

This emerald necklace was *inspired by fireworks in Paris* and the infinite beauty of the natural world. May's birthstone takes center stage and serves as the *quintessential symbol of spring*, representing *renewal and rebirth*.

TAURUS
APR 20–MAY 20

On the 25th, Jupiter, the planet of abundance, takes up residence in your second house of finance. Between now and June 2025, you could experience a major uptick in your earnings. The key: Don't undervalue your worth.

GEMINI
MAY 21–JUNE 21

This month marks a huge turning point as auspicious Jupiter advances into your sign for the first time since 2013. After a foggy 12 months, you can shake off the heaviness and step into a period of increased vitality, optimism, and self-confidence.

CANCER
JUNE 22–JULY 22

Since last year, you've been a Crab-about-town. But you may drift back toward your shell this month. Scale back social obligations—without turning into a hermit—and devote time to artistic and spiritual pursuits. By next year, you'll be refreshed and ready to reinvent your life.

LEO
JULY 23–AUG 22

While Jupiter soared through Taurus and your career zone for the past year, you made some tremendous professional strides. Build on that growth this month, and take the reins to expand your network. Humanitarianism and politics are promising pathways for Lions to make the world a better place.

VIRGO
AUG 23–SEPT 22

You'll have a nonstop flow of pro-level opportunities that can launch you into a new league. First, reassess your ambitious direction to make sure you're still following a fulfilling course. Then take advantage of Jupiter's enthusiasm and lucky vibes to make those dreams a reality.

LIBRA
SEPT 23–OCT 22

Throw off that cloak of invisibility. After an introspective year, you're ready to share your story. Your rich personal experiences could turn into a best-selling book, podcast, or motivational speech. Widen your viewfinder, because your ideal audience may reside in a different part of the world.

SCORPIO
OCT 23–NOV 21

If you thought you were allergic to superficiality before, just wait. Surface connections will either evaporate or evolve into the soul-merging bonds your heart craves. Erotically and financially, the next 12 months will bring a renaissance. Invest wisely, because savvy choices could pay off big time.

SAGITTARIUS
NOV 22–DEC 21

On May 25, your galactic guardian Jupiter blasts into Gemini, galvanizing your partnerships. Get ready to leap, hand in hand, with someone who makes the world feel bigger when you're together. Single Archers: Keep the searchlight on and broaden your parameters.

CAPRICORN
DEC 22–JAN 19

With Jupiter in your hedonistic fifth house for the past year, you've picked up some bad habits that you're ready to break. Luckily for you, the optimistic planet swings into Gemini on the 25th, charging up your sixth house of wellness and organization until June 2025. You can accomplish anything with a smart plan.

AQUARIUS
JAN 20–FEB 18

After a year spent lurking under the radar, you're ready to step back onto the scene. With your fifth house of fame, romance, and creativity getting beamed, you may feel like a reality star whose every move is on public display. Live out loud and others will follow your lead.

PISCES
FEB 19–MAR 20

It's been a dizzying 12 months of socializing, and you've built the loyal network to prove it. But this May, turn your focus back to home base. Do you want to renovate, start a family, or move in with your beloved? Anything is possible. You might even consider relocating to another corner of the world.

ARIES
MAR 21–APR 19

After May 25, you'll turn into a bona fide social butterfly and might spot some dynamic-duo opportunities. Hang on to your free agent status until you've tested the waters. With the right collaborator, you could profit handsomely by pairing up.

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